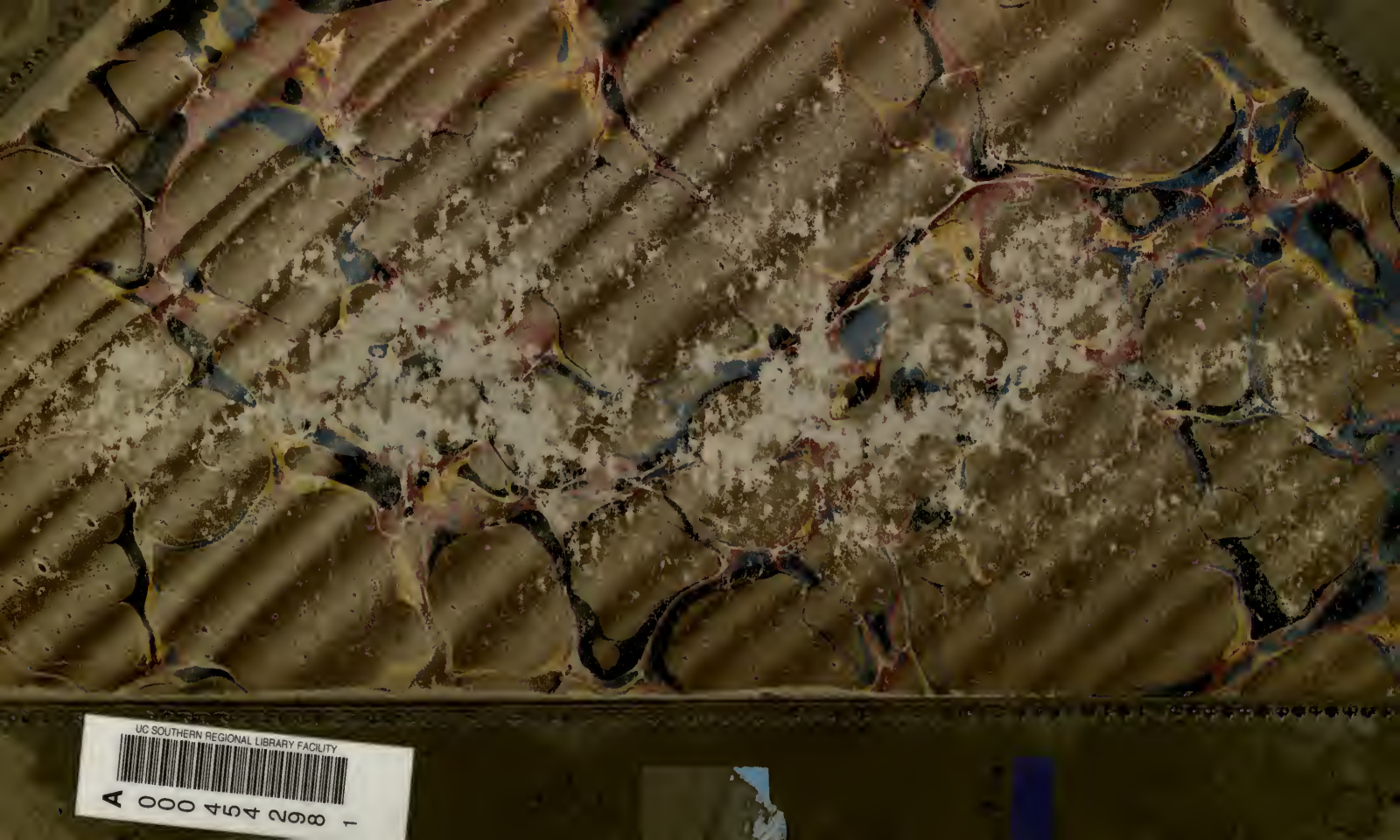
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January 19, 1864

Jan. 1864 On the 19th inst. at Glasgow, William Buchanan, Esq., formerly of London, in the 87th year of his age. Mr. Buchanan was well known as a distinguished connoisseur in the fine arts.

MEMOIRS

OF

PAINTING.

LONDON:
PRINTED BY THOMAS DAVISON, WHITEFRIARS.

MEMOIRS

OF

PAINTING,

WITH

A CHRONOLOGICAL HISTORY

OF

The Importation

OF

Pictures by the Great Masters

INTO

ENGLAND

SINCE THE FRENCH REVOLUTION.

BY W. BUCHANAN, ESQ.

"La chûte du trône de Constantin porta dans l'Italie les debris de l'ancienne Grèce; la France s'enrichit à son tour de ces precieuses dépouilles."

J. J. ROUSSEAU.

VOL. I.

LONDON:
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TO

THE AMATEURS

OF THE

Fine Arts.

At a period when a taste for the Fine Arts is rapidly spreading through every part of the British Dominions; when the Sovereign himself, a Prince of refined taste and extensive attainments, takes a lead in the establishment of Institutions calculated to diffuse a general knowledge thereof and to promote their culture; when Galleries of a public nature are forming in several of the principal cities of the empire, and a desire to cultivate these Arts increases with the growing prosperity of the country; some details concerning those works which are

now objects of general regard may not be unacceptable to the amateurs of painting.

With this view the following compilation has been made, interspersed with remarks, historical and critical;—and, TO THOSE who delight in seeing their country become the seat of the Arts and Sciences, and the reign of George the Fourth rival the period of Lorenzo de Medici, the following pages are most respectfully dedicated by

Their most obedient

And very humble servant,

THE AUTHOR.

No. 3, Great George-Street,
Euston-Square.

INTRODUCTION.

WHATEVER can tend to throw light upon the history of our own times, whether as it regards the progress made in the Arts and Sciences, in Politics, or in Commerce, must prove in some degree entertaining for the present, and useful for the future.

The introduction of the Fine Arts into every country, and their subsequent cultivation, have at all periods afforded materials for chronological history, highly interesting to the lover of art and to the man of letters. Occurrences connected therewith spring up in succession, and though more or less important in themselves, they often pass unheeded, and from a want of proper notice sink into the general mass of oblivion, which swallows up all that belongs to hu-

man nature. Inquiry succeeds at some future period when it is probably too late, and such is at best followed up with a greater or less degree of certainty, as governed by casual circumstances.

The history which we possess of Art among the Egyptians, and our information respecting the extent and duration of their power and greatness, are very limited and uncertain. The flourishing and interesting periods of the Grecian republic, and the age of Philip and Alexander, which saw the Arts of Sculpture and of Architecture arrive at their highest perfection, are somewhat better known to us, not only from documents which have escaped the ravages of time, but from the durable nature of many of those monuments themselves: still, the mass of valuable matter in literature and in art of which no trace exists, leaves the extent of the loss which

the world has sustained in regard to the history of these periods absolutely incalculable.

The Augustan age, which saw the treasures of ancient Greece transferred to Rome, and the Arts as existing among the Romans themselves, are but imperfectly known to us. It might, indeed, have been expected, that among the many eminent writers of that period we should have found ample details of every thing relating to a subject which so much engrossed the attention of the Court and the Nobles; their best authors have, however, given us but scanty and unsatisfactory information on these points; and even Pliny, the most copious of their writers on this subject, in his treatise *De Artibus*, chapters 34, 35, and 36, appears rather as a dry and epigrammatic historian, adverting from necessity to this topic, than as an *amateur* of the fine arts, or as understanding much of the matter himself.

The subsequent change of the seat of the Roman government to Constantinople; the decline and ultimate downfall of the empire, carrying along with it the total destruction of Arts and of learning, destroyed all the past, obscured all the future, and plunged the whole western world into one great mass of darkness, in which it remained sunk for a succession of ages, in ignorance and in barbarism.

The wealth of the Venetians as a mercantile people; their connexion and commerce with the East; and the crusades undertaken to those countries for the purpose of recovering the Holy Land, first opened the eyes of darkened Europe to that state of cultivation and refinement of manners which existed in the eastern countries, and to which it had so long been a stranger. The dawn of learning itself again began to appear in Italy towards the beginning of the thirteenth century; Petrarch

and his followers redeemed literature from the ignorance which had so long obscured it, and gave a new turn and a taste for pursuits of that nature. At last the celebrated era of the fifteenth century arrived, to reanimate, restore, and give fresh vigour to every thing connected with the Arts and Sciences.

To Cosmo and to Lorenzo de Medici the world was first indebted for that general stimulus which was given to learning, and for that patronage which was afforded to Art; which they nursed in its cradle, reared to maturity, and ultimately raised to a degree of strength and splendour, which, in the Art of Painting in particular, eclipsed all preceding ages.

To Lorenzo *il Magnifico* succeeded other great and illustrious patrons; Leo X. the Emperor Charles V. and Francis I. were the promoters of Art, and the protectors

of men of talent and genius. Under their munificent auspices flourished a Leonardo da Vinci, a Michael Angelo Buonarotti, a Raphael, a Titian, and a Correggio. The sound and enlightened policy of Leo, the ambition and pride of Charles, and the real love of Francis for the Arts, produced an era which will ever be regarded as the golden age of Art. From this interesting period we may trace more correctly the general history of literature and of the Fine Arts; still, however, the history of the lives of some of the most eminent painters of that day is much enveloped in darkness, while many of their finest works have been lost sight of, or have entirely disappeared.—Another century, and time will have laid a heavy hand on almost all that remains of that fine and glorious age—as the Italians say, *la bella Cinque Cento!*

The last thirty years have produced

events in the history of Europe, which for a considerable length of time not only revolutionised her ancient politics, and impeded or diverted the natural current of her trade and commerce, but forced from their ancient sanctuaries those treasures of Science and of Art, that had long been the pride and glory of the states to which they belonged. "La chûte du trône de Constantin porta dans l'Italie les debris de l'ancienne Grèce; la France s'enrichit à son tour de ces precieuses dépouilles."—What Rousseau has said of Constantinople we may apply to France and Italy;—from these sources have our principal riches in art been derived.

During the conflicting storms which ravaged the continent of Europe, Great Britain alone presented a bulwark to which foreign nations looked with awe and with respect; and although at war with her politically, they still confided in her honour

and in her strength: they transmitted their moneyed wealth to her public funds, and their collections of art to private individuals, either for protection, or to be disposed of for their use. The collections of Monsieur de Calonne, and of the Duke of Orleans, with many selections of the highest importance from the palaces of Rome, Florence, Bologna, and Genoa, which had escaped the plunder of an invading army, were imported into this country, and roused an emulation and a taste for the acquisition of works of Art, which had been almost dormant in England since the days of its illustrious patron and protector, Charles the First.

From this period may be dated a new and a distinct era in the art, with reference to modern times:—the collections of Great Britain, heretofore possessing but few genuine works of the Italian schools, were now enabled to enrich themselves from

their precious stores, and were soon placed on a par with those of Rome herself.

That the introduction of such interesting objects into this country should be marked by some chronological notice, while facts and dates are still in the remembrance of every lover of the art, is a matter which may be deemed worthy of our notice and attention;—to fix their history,—to ascertain their origin,—is to enhance and to ensure their value. With this view principally, the following pages have been thrown together, as being likely to prove acceptable to those, who may either now or in future possess these objects; while to the public in general they will present a series of curious and interesting documents, and will, in so far as regards the fine arts, form a history of our own times.

While the importation of works of art into England since the period of the French

revolution constitutes one of the leading features of the following pages, the amateur will likewise find the subject illustrated by sketches of character of the principal painters of the various schools, and his attention invariably directed to those works which have been always regarded as the chefs-d'œuvre of art, on which he may with confidence form a correct taste and judgment.

THE

SCHOOLS OF PAINTING.

THE Genius of sculpture and of painting has always had its favourite but irregular periods: it has of a sudden sprung out of relative darkness; it has, from unexplained causes, had its decline; partial and fickle, it has changed from one state to another, as if perpetual residence was a restriction upon it, under the fetters of which it could not exist; or, as any particular country had a right to enjoy it but for a season.

During the ancient periods, the arts deserted Egypt for Greece; from Greece they were transferred to Rome; the downfall of the Empire enveloped them with the shade of the dark ages; some latent sparks of their genius, however, remained unextinguished, and they again burst forth on the same soil, where they

had been so long stifled;—the policy, the liberality, the splendour of the Medici, restored the Arts to that rank to which they had long been strangers;—schools were formed, and that of Florence took the lead; its duration was more lasting than some of its neighbours, but still its period was marked and defined.

Leonardo embodied a style, noble, and sublime; new in itself, and unknown to the world of art; —Michael Angelo Buonarotti, in sculpture, recalled the days of ancient Greece; while in painting, like the epic poet, he roused the feelings of mankind to a just admiration of the great and the grand;—Fra. Bartolomeo di St. Marco, and Andrea del Sarto, profited of his example, and supported that high character to which these great men had raised this school; it flourished for above a century with great eclat.

About the same period, the school of Venice shone with uncommon splendour. Titian, Georgione, Tintoret, and Veronese, appeared on the theatre of art, and the reign of colour dazzled the world; the sixteenth century saw this school flourish in all its vigour; it witnessed its progress to perfection, and saw its decline; its genius was too brilliant to be of long continuance, and at an early period of the succeeding age, the star of Venice set, to rise no more.

The Roman period was sublime, but of short duration: it sprung up with Raphael, and with him and his immediate scholars, its genius again disappeared; the works of these great men remain as monuments of their transcendent talents; human nature received through Raphael a dignity of character, a lustre, which raised her above herself, which brought her nearer to divinity.

The Lombard school did not fail to bear a distinguished part;—her period was brilliant. The name of Correggio must ever stand first in the annals of *chiaro-scuro*, these magic illusions of light and shade; in chastity of style, and in all the blandishments of elegance, and grace. This great man and his cotemporaries, the chief of whom was Parmigiano, had scarcely quitted the stage, when Bologna contributed to the protraction of this epoch;—her Caracci arose; and the sun of Lombardy had another long day.

Ludovico and Annibal Caracci formed a school founded upon principles which were immutable;—they were drawn from the excellencies of all the schools which had preceded their own period, and no school ever produced a greater variety of fine talent. The names of Domenichino, of Guido, and Albano, of Annibal, and Ludovico Caracci, will ever suggest to us whatever is most lovely, chaste, and delightful in art.

The schools of Spain, of France, of Flanders, and of Holland, began to make a figure in the world of art, when those of Italy had got weak, and when that of Bologna alone retained its pristine force and vigour. Their period was, however, of short continuance; they appeared like brilliant meteors for a time, and were again lost sight of in the same expanse from whence they had sprung.

The school of Spain is formed on the design and composition of the Italian masters, to which is added a power and richness of colouring peculiar to itself. The brilliancy, freedom of execution, and strong character, which exist in the works of Velasquez; the rich and delicate tones, the splendid and harmonious compositions of Morillo, assign to these great masters a place of the first consideration in the art of Painting;—they do honour to the country which gave them birth.—Seville formed these two eminent painters; and its churches and convents long bore proof of their high talents.

The school of France acquired an importance through the admirable works of Nicholas Poussin, of Claude de Lorraine, of Le Sueur, and Le Brun, which it could not otherwise have possessed. These most excellent painters have given to this school a consequence, which entitles it to

be ranked with those of the most classic reputation.

The Flemish school, like that of Venice, draws its principal excellence from the splendour of its colouring. Rubens and Vandyck are its leaders. To that high colouring for which the early German schools had long been celebrated, Rubens introduced a facility of execution, and a general harmony, founded upon the principles of the Venetian school, which reclaimed painting from the Gothic style in which he found it. No painter ever surpassed Rubens in richness of inventive powers, or in that *unity* which is so necessary to form a grand and harmonious whole. The more extensive his scale, the more vast appears to have been his genius. Vandyck, in portrait, stands among the great leaders of painting in that particular branch. The works of D. Teniers may likewise be classed among the chief ornaments of this school.

The Dutch school, although inferior to the others in point of character, and having no pretensions whatever to sentiment, has nevertheless strong claims to the attention of the amateur, from the true stamp of nature which is impressed upon the works of many of its best painters. A general brilliancy of colouring, joined to a perfect knowledge of the *clair obscure;* a lively imagination,

and a just representation of those scenes which are to be found in humble life, entitle its best artists to a situation in the first cabinets of paintings. Adrian, and Isaac Ostade, Gerard Dow, Francis Mieris, the elder, and Jan Steen, are among the chief painters who have illustrated this branch of the art.

For originality of manner and execution, for a powerful and singular management of light and shade, Rembrandt stands unique.

In Landscape painting, the Dutch school has also to boast of many eminent painters. The beautiful pastorals of Berchem, and of Adrian Vandevelde, the fresh mornings of Paul Potter, the sunny meadows of Albert Cuyp, in all of which these masters have enriched their subjects with groups of cattle, rivalling nature herself;—the sweet compositions, the tender execution of Karil du Jardyne, the huntings, hawkings, and watering-places of Philip Wouvermans, are all objects which render this school attractive to the amateur, and which captivate with their fascinating effect.

The schools of France, of Spain, of Flanders, and of Holland, reached the most splendid part of their career before the middle of the seventeenth century, and towards the close of the same age they had all died away, or sunk into insignificance.

Thus passing over the earlier stages of the

various schools, and tracing their progress from the time that each had arrived at nearly a state of perfection, we find that their subsequent continuance was of but short duration, and that no sooner had the art arrived at its greatest height, than like the arrow describing its parabula, it already had almost begun its decline*.

The British school only remains to be named.

England first gave proof that the genius of painting was not confined to continental Europe, by the works which she could produce, of a Hogarth, a Reynolds, and a Wilson; and the full meed of praise is due to the talent of those eminent painters, who first brought this school into distinguished repute. To what extent of excellence the art of painting may still be carried by the native talent of this country, or how long its period may endure, must be matter of speculative consideration, regarding which every connoisseur is at liberty to form his own opinion.—That it may yet rival the best periods of Rome, of Florence, of Lombardy, and of Venice, must be the sincere wish of every amateur of this fine art.

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* The elegant introductory discourse to the Schools of Painting, by the Rev. Mr. James, offers some just and solid reasoning as to the causes of this decline.

MEMOIRS OF PAINTING.

THE INTRODUCTION OF COLLECTIONS INTO ENGLAND.

THE ORLEANS.

THE late Mr. President West used to remark, that next to the merit of having painted a picture which should do honour to the art, and become an ornament to the state wherein it was produced, was the credit of having brought from foreign countries works of the great masters.—The importation of such works tends to enrich the nation which receives them, it holds out a bright example for imitation, and rouses and calls into action the native talents of those who feel the sacred flame of emulation.

The irreparable loss which this country sustained in the dispersion of the magnificent collection which had belonged to King Charles the First, a

collection formed upon the soundest principles of good judgment, aided by the elegant and refined taste of the monarch himself; the subsequent diminution of its riches in the transfer of the Houghton collection to a northern Potentate, the meagre state of the collections which remained to us, in works of the Italian school, made us strongly feel in our own case the truth of the worthy president's remark, and the public was prepared to avail itself of the first opportunity which should occur, to remedy in part these heavy losses.

The period was not far distant which offered such an occasion. The public mind of France had for a long time been in a state of great agitation; those best acquainted with it foresaw a storm approaching, and many, among others Monsieur de Calonne, who had been recently Minister of Finance, took an early opportunity of disposing of their valuable effects, or of transporting them into foreign states.

Others again, from motives of a different description, also disposed of their moveable property for the express purpose of providing means for corrupting and inflaming the national spirit of the French people. Among those was the Duke of Orleans, generally known by the name of Philip d'Egalité, whose life afterwards paid the forfeit of his ambition.

In 1792, the Duke d'Orleans gave orders for disposing of his magnificent collection of pictures, as will be found particularised in the subsequent details; and the casualties of the times afterwards forced the purchasers to send it for protection to our more happy shores. The storm of Revolution at last burst forth with all its terrors, and with it sprung up those causes, which in a measure forced upon us a species of remuneration in the Arts, for our former heavy losses.

As the introduction of a collection of so much importance as that of the Orleans into this country formed of itself an era, it cannot but be interesting to trace it to its origin, to observe the new turn which it gave to the prevailing taste of the day; to know the objects of which it was composed, with the value attached to each; and to learn the names of those men who first gave its reception into this country, a marked patronage and encouragement: matters almost as interesting to those who appreciate a correct knowledge of chronological events, as to the lover of art himself.

The gallery of the Palais Royal was always regarded as one of the finest in Europe.

In 1639, the Cardinal Richelieu either from vanity, or gratitude for the favours which he had received from the king, ceded to him by a deed *inter vivos* his palace, with the furniture and

other valuables which it contained; and he confirmed this gift by his testament executed at Narbonne in May, 1642.

In the year 1643, Anne of Austria, Queen of France and Regent of the Kingdom, accompanied by her two young sons, Louis XIV. and the Duke D'Anjou, quitted the palace of the Louvre to take possession of that of the Cardinal, and to establish her residence there. The Marquis of Toûville, who was then great marechal of the king's household, conceiving that it was not fit that her majesty should inhabit a palace which bore the name of a subject, prevailed upon her to change its title, and substitute that of the *Palais Royal*—at the intercession however of the Duchess D'Arguillers, this name was afterwards for a time suppressed, and the original inscription of *Palais Cardinal* replaced.

Louis XIV. ceded this palace to Philip his only brother, afterwards Regent of France, and by him this collection was rendered the finest and the most important private collection at that time existing in Europe,—from that period this palace again bore the name of Palais Royal.

Philip Regent Duke of Orleans was a man of a high and proud spirit, of a refined and cultivated taste,—he considered that no man could perpetuate his name so effectually with posterity,

as by a just and liberal patronage of the fine arts, —he fully appreciated the high value which had been attached to the name of De Medicis,—a family, which, having sprung from the commercial classes of society, had, by a liberal and refined encouragement of literature, and of the arts and sciences, founded for themselves a reputation which may be deemed immortal; neither did he lose sight of the splendid example which François Premier, one of his illustrious predecessors, had left in his own country.

Philip with the power which he possessed in the state, joined to his own wealth, had ample means afforded him of gratifying his taste, as well as his ambition. He employed some of the most celebrated artists of the day to select for him by purchase, the finest works of the great masters which could be procured in the various countries of Europe, while many of the minor states desiring to pay their court to him, made presents to the regent of such works as were likely to yield him satisfaction, or to secure his favour and protection, —and in general, the whole collection was formed upon the broad and liberal view of rendering it one of the most splendid and consequential in Europe;—Philip employed twenty years of his life in forming this magnificent gallery.

Queen Christina of Sweden was possessed of

forty-seven pictures of the highest importance, which her father had possessed himself of on the reduction of Prague. Among these were ten by Correggio. When she abdicated the crown she retired to Rome, and carried with her this precious collection of chefs-d'œuvres. Out of this collection she presented to Louis XIV. the famous picture of the Leda of Correggio, and on her death these pictures were sold in Rome and purchased by Livio Odeschalchi, Duke of Bracciano, nephew of Pope Innocent XI., from whose heirs again, the Regent Philip made the purchase of this rich collection.

The other cabinets from which the Regent made acquisitions in the formation of his gallery, were those of the Cardinals de Richelieu, Mazarin, and Dubois; of Lord Melford, of the Duke de Grammont, the Abbé de Maisainville, Deval, Forest de Nancré, de Nosse, de Seignelay, Tambonceau, Paillet, de Lannay, de la Ravois, of the Duke de Noailles, de Menars, de Hautefeuille, of the Duke de Vendome, Corberon, de Bretonvilliers, du Cher, de Lorraine, l'Abbé de Camps, Dorigny, &c. &c.

The above list of amateurs proves the high and general regard in which the art of painting was held in France, at the period at which this collection was forming; and it is worthy of remark,

that it was principally composed of the works of the ancient masters.

Among the different pictures which were purchased for the regent, the prices which he paid for some of these have come down to us. For the celebrated picture of the raising of Lazarus, now in the Angerstein collection, he paid to the chapter of monks at Narbonne the sum of 24,000 francs; a sum certainly much under its value even in those days, when it is considered that for the Seven Sacraments of Poussin now in the Stafford gallery, he paid 120,000 francs; and it was well known, that *price* never was the bar to the acquisition of whatever was truly excellent; the good fathers no doubt had their reasons for ceding this celebrated picture for so small a sum.

For the Saint Roch and Angel by An. Caracci, which was formerly in the Church de St. Eustache of Paris, he paid 20,000 francs; and for the Saint John in the Desert by Raphael, he paid likewise 20,000 francs; but it has been asserted, that had this last picture been indubitable, it must even at that period have cost four times that sum, as the works of Correggio, which cannot be placed above those of Raphael, were paid for in that proportion.

By the means of these various acquisitions, the gallery of the duke regent contained during his

lifetime 485 pictures, of the best choice, and in the finest state of preservation.

At the death of Philip, his son Louis took the name of Duke of Orleans. He was a man of weak understanding, and was guided in all his actions by priests, and monks. To please the fancy of these worthies, and prove how much he was devoted to them, he caused all pictures which represented " nature unadorned" to be destroyed, or sold. The fine picture of Leda, by Correggio, which had been made a present of by the Queen of Sweden, was among the first objects to fall a sacrifice to his blind zeal: it was ordered to be cut into quarters, which was literally obeyed; but not having been committed to the flames, as was the case with many others, the director of the gallery, Coypel, contrived means to secrete the fragments, and had them put together. At the death of Coypel it was sold to Pasquier, and, at his sale of pictures, in 1755, it was purchased for the King of Prussia at the sum of 21,060 frs. and afterwards placed in the gallery of Sans Souci.

After these various dilapidations and outrages committed on the works of these great men, whom the world has always been taught to regard with veneration, this collection passed down quietly until the epoch of the meeting of the National

Convention. In 1792, the Duke d'Orleans, for the purpose of procuring money to agitate the national spirit, of which he always hoped ultimately to profit, sold all the pictures of the Palais Royal. A banker of Brusselles, named Walkuers, bought those of the Italian and French schools at the price of 750,000 livres, who again sold them to Monsieur Laborde de Merèville, a gentleman of fortune, for 900,000 frs. This gentleman, either as an amateur, or guided by feelings of national pride and philanthropy, made this purchase with the sole view of preserving the collection for France. For this purpose he gave orders to build a superb gallery, connected with his own hotel, in the Rue d'Artois. The works were already far advanced, when the storm of the revolution burst out in all its force, and obliged Mons. Laborde, with thousands of other refugees, to seek safety in England, whither he had the good fortune to transport his collection, which proved to him a resource during this period of his misfortunes. They did not, however, stop here; for, anxious to revisit his native country, for motives at present unknown, he was recognised by the reigning faction of the day, and fell a sacrifice to the revolutionary cause.

The pictures of the Flemish, Dutch, and German schools were likewise sold in 1792, by the

Duke of Orleans to Thomas Moore Slade, Esq. who paid for them 350,000 *francs*, and who by great management succeeded in having them sent to this country at the moment that matters begun in France to wear the most serious aspect. This purchase was made for the late Lord Kinnaird, Mr. Morland, and Mr. Hammersley, in conjunction with Mr. Slade.

The principal part of this magnificent collection, consisting of the Italian schools, was consigned, on the part of Mons. Laborde de Mereville, to a house of eminence in the city of London, and it is believed that they were in the hands of that house when a treaty was entered into by the late Mr. Bryan, as authorised by and on the part of the late Duke of Bridgewater, the present Earl of Carlisle, and the Earl Gower, now Marquis of Stafford, for the purchase of that part of the collection, including also the French school, which was agreed on at the price of 43,000*l.* sterling.

When this important purchase was concluded, which secured for England one of the richest collections, and at the same time one of the most valuable acquisitions which had presented itself in modern times, it was determined on by these three noblemen to select a certain proportion of the pictures for their own private collections, and to

allow the remainder to be sold by private contract, under an exhibition to be made of the entire collection.

This exhibition commenced on the 26th of December, 1798, in the rooms belonging to Mr. Bryan, in Pall-Mall, and at the Lyceum, in the Strand, neither of these places being individually sufficiently extensive to contain the collection. It continued for six months; at the end of which time all pictures sold were delivered to the purchasers.

The pictures reserved for the original purchasers are indicated in the following catalogue, at their estimated valuation, and amount to 39,000 guineas. Those sold during the sale by private contract amounted to 31,000 guineas, while the residue sold afterwards by Mr. Coxe, joined to the receipts of exhibition, which were considerable, amounted to about 10,000*l.* more, thus leaving a valuable collection of pictures to the purchasers, as a bonus and just reward, for securing for this country so splendid a collection, and enriching it with works of the first class.

This part of the subject is the more particularly noticed for the purpose of proving the great advantage which must always arise to individuals, or to the public, (were such subjects deemed worthy of public attention), from the acquisition of works

of art, which are of a rank to attract the general attention of the public itself.

When matters of this description are presented to the world, it is always interesting to know in what manner they are received at the period, and likewise to be informed of all circumstances which tend to throw light upon the subject itself. In the present instance, the interest which this famous collection had excited was great beyond any thing which had preceded it. The amateur was anxious to secure the genuine works of those masters which had long been sought for in England; and the present was among the first opportunities which had occurred where the same could be obtained to any extent. The whole pictures of the Bolognese school were engaged in an incalculably short time, although it formed the most numerous branch of this collection; and the amateurs seem to have vied with each other in gaining possession of the works of particular masters.

On the first morning of opening for the private view to the principal amateurs, the late Mr. Angerstein became a purchaser of some of the most important pictures in the collection; in particular, of the Resurrection of Lazarus, by Sebastian del Piombo, which he immediately, and without hesitation, secured at the price demanded of 3,500

guineas. The late Sir Francis Baring was likewise an early visitor, and named a certain number of those pictures which were marked for sale, as objects which would suit his taste. The price demanded was 10,000 guineas; the offer made was 10,000*l.* Mr. Bryan had no power to diminish. The worthy Baronet would not advance, and the treaty was not concluded. This anecdote, which the author of these sketches had from Mr. Bryan himself, not only proves the off-handed decision, and liberality, which always mark the character of a British merchant, but the intrinsic value which was attached to the collection itself, the proprietors not admitting of the principle of naming a price, greater, than would actually be taken.

Lord Berwick, the Viscount Fitzwilliam, the Earl Temple, Mr. Maitland, Mr. Hope, and Mr. Hibbert, were all early, and considerable purchasers from this collection, as were likewise the late Mr. Willett, the Earl of Darnley, the Earl of Suffolk, Mr. T. Hope, Mr. Troward, Mr. W. Smith, the Baroness Lady Lucas, now Countess De Grey, Mr. Udney, Mr. Long, Sir A. Hume, Mr. Fitzhugh, &c. &c. &c. This list sufficiently proves the great and general interest which this collection had raised in England; and at the same time disproves the assertion which foreigners had

till then made*, that we were a nation possessing no love for the Fine Arts, nor any knowledge of them.

Until the arrival of the Orleans Collection in England, the prevailing taste and fashion had been for the acquisition of pictures of the Flemish and Dutch schools; this likewise had for a long period been the rage in France. These were much more easily to be acquired, and came more frequently before the eye of the public than works of the Italian masters; it might, therefore, be deemed somewhat singular to see with what avidity the present collection was seized on by the amateurs of painting in general; and it will not be deemed surprising, that, from that time, a new turn was given to the taste for collecting in this country. Subsequent importations of the works of the Italian masters, gave an opportunity of improving that taste, and brought the English collections, generally, to a standard of consequence, which they could not boast of before that period.

In giving a list of the different pictures of which this collection was composed, of the prices at which they sold, and the names of the purchasers thereof, it is not meant to confine the following pages to the mere detail of these facts, but to

* Montesquieu, Winkelmann, &c. &c.

intersperse it occasionally with observations in regard to the different schools, on the character and excellencies of the leading masters of these schools, and with critical observations on some of the pictures themselves. In doing this the author conceives he may render this work more interesting, and at the same time more useful to the amateur, as tending to direct his attention to those objects of real consequence which may improve his knowledge, or aid him in forming a correct taste, and judgment, in regard to this fine art.

In the various schools of Italy itself, there are certain distinctive differences which every amateur ought to make himself acquainted with, to enable him to form a correct and critical classification. Every school has its own peculiar marks of excellence so powerfully impressed upon it, as at once to be distinguished by the eye of the experienced connoisseur.

The productions of the Florentine school strike the observer by their character of boldness, and by the movement and grandeur of their forms;—those of the Roman school attract admiration by the learning and knowledge of the composition, the correctness of drawing, the elegance of proportions, the truth and refinement of expression, and by the beauty of their style.—The school of Venice produces a true and just imitation of na-

ture, joined to the most seductive charms of colouring, and a happy contrast of light and shade;—while that of Lombardy calls and fixes the attention, as much by its grace and fine taste in design, as by the suavity of its pencilling, and the great mass of its colouring.—Leonardo da Vinci, Michael Angelo, Raphael, Titian, and Correggio, are the great leaders of these four distinctive manners; and it is from those great luminaries that we may expect to receive the most solid instruction; whose precepts are to be best learned from the splendid examples which they themselves have given; and by the study of whose works, a pure, a true, and a refined taste is to be formed.

Although the scholars and cotemporaries of these illustrious painters rivalled in some measure the great qualities of their masters, yet passing the immediate, and the succeeding age in which they lived; the art itself suffered a progressive decadence from its high excellence, until it arrived at a species of insipidity, when compared with the works of those great men from whom its most brilliant rays had first emanated. Hence does it become necessary to go to the origin, to draw our information from the purest source.

THE

CATALOGUE.

THIS Catalogue is made out to correspond with the work of Engravings of the Orleans Collection, so as, that reference may more easily be had to the particular subject itself; it therefore follows the classification of the different schools, which is there observed.

A short history of some of the principal masters, or more properly speaking, *sketches* of their characters, have been given by the author of these pages.

Such pictures as are only stated to be *valued* at specific sums, were *not* sold by private contract during the exhibition, but afterwards by Mr. Coxe. Those again to which the names of the Duke of Bridgewater, the Earl of Carlisle, or the Earl Gower are affixed, are such as were reserved for these Noblemen as purchasers of this collection, at a specific valuation, and which were estimated by the same *scale* of value, as those which were sold to the public.

The sizes are not here given, as these will be found on reference to the Book of Engravings. It is there given in French measure. A French foot is about twelve inches and three quarters, English measure.

ORLEANS COLLECTION.

FLORENTINE SCHOOL.

LEONARDO DA VINCI.

Born at the Castle of Vinci, 1452.
Died at Fontainbleau, in . 1519, aged 67.

THIS great man, to whom the Art of Painting owed its first and its greatest advance towards perfection, having had no predecessor who could point out to him that sublimity of style, that greatness of character which he bestowed on it, may be regarded as one of those bright stars which arose out of the fifteenth century. He was a painter, a poet, and an architect, most eminently skilled in the science of fortification, and he excelled in all active and manly exercises.

The great works of this master are now falling rapidly into decay; his cabinet pictures are rarely to be met with; time and casualties have reduced their number, and therefore render more valuable the few which remain to the world of art. A most valuable picture by this master was in the pos-

session of the late Earl of Suffolk, and is now in that of Charles Duncombe, Esq.; and another, equally valuable, and which was formerly at the Escurial, is now in the possession of Alexander Baring, Esq.

A series of drawings for the celebrated work of the Last Supper, which were formerly in the Ambrosian Library at Milan, are now in the possession of Sir Thomas Baring, Bart. and from the great injuries which that sublime composition has sustained, these may now be considered as among the precious reliques of this master. The drawing which represents the head of the Saviour is magnificent, and probably superior to the same head in the picture itself, which is well known to have been left unfinished. Whether this circumstance arose from the troubles which then existed in Italy, and in which the Sforza family were so immediately engaged, or from a feeling on the part of the artist, that he had not been able to surpass that sublimity of character to which he had attained in his first design, and therefore left the same to a more happy moment, may now be matter of speculative conjecture.

It may appear singular that so few works of this master should be found in the Orleans collection, especially as Leonardo was the favourite painter of François Premier, and as his works were

always so highly prized in the older collections of France; but this is probably already accounted for by the fanaticism which one of the proprietors of this collection was guilty of, and which also proved so fatal to so many of the capital works of Correggio, of which it was at one period possessed.

Leonardo became in succession the cotemporary of Michael Angelo Buonarotti, of Titian, of Raphael, and of Correggio.—The elegance of his person and manners, as well as his great and brilliant genius, rendered him always the welcome visitor at the most splendid courts of Europe,—he lived with honour, and he died in the arms of his patron and friend, François Premier.

1. Portrait of a Woman—the Duke of Bridgewater,—at 60 guineas.
2. La Colombine—sold to Robert Udney, Esq.—at 250 guineas.
3. Herodias—valued at 80 guineas.

This picture in the English catalogue is given to Andrea Solario—it passed into the possession of the late Mr. Cox of Hampstead, and was again sold at his sale.

A volume of valuable drawings by Leonardo, with his manuscript observations, is preserved in

the magnificent library which was lately presented by his present Majesty to the British Museum.

MICHAEL ANGELO BUONAROTTI.

Born at Chiūsi, in Tuscany, in 1474.
Died at Rome, in . . 1564, aged 90.

To compare Michael Angelo with any of his own cotemporaries, may probably be deemed less appropriate than to compare him to those who had long preceded him in a sister art. Leonardo was the first to imagine a new, and great style, superior to any thing which had preceded him in the art of painting. Titian, with a happy fertility of genius, carried the brilliancy of colouring to its highest perfection. Correggio delighted with his fascinating grace, with his mystic *chiar-oscuro*. Raphael stood first for the elegance of his composition, and in a happy union of the sublime and beautiful; but to Michael Angelo was given the great, and the terrible.—He was the Homer of Epic Painting.

1. Christ in the Garden of Olives—valued at 200 guineas.
2. The Holy Family—valued at 400 guineas.

This picture was afterwards in the collection of Henry Hope, Esq. and was sold at his sale in 1816: it afterwards passed into Germany.

Although these two pictures carry the name of M. Angelo in this catalogue, yet like many others bearing the name of that great master, they are no doubt by one or other of his scholars,—as Sebastian del Piombo, or Marcello Venusti.—Indeed it is the opinion of the best connoisseurs, that there is no oil picture of that great master now in existence, unless it be that in the Florentine gallery, and this even, it is now said, has been lately discovered to be painted in *tempera*. Many connoisseurs are however persuaded, that the small picture formerly in the Cavalieri Palace of Rome, and which was given by M. Angelo himself to his friend the Cavalier Cavalieri, and always considered in Rome as by the hand of this great man, is a true picture; if any picture in oil of this master does exist at this day. Mr. Ottley possesses several fine original drawings by M. Angelo, studies for his great works, in fresco. From what has been said, it is evident that this great master's works cannot be judged of out of Italy. It is in fresco painting alone, that they are to be looked for.

In sculpture, M. Angelo comes nearest to the ancient Greeks. The tomb of Pope Julius II. is one of the highest efforts of genius; the figure of Moses is sublime.

GEORGIO VASARI.

Born at Arezzo, in 1514.
Died in . . 1578, aged 64.

The works of Vasari as a historian, are better known, and have been more esteemed than those as a painter.—Notwithstanding this criticism, which has been often applied to him, his paintings possess much of that *grande gusto* of the school in which he studied, and of those great men whose works he imitated, and to whom he was cotemporary.

1. The Six Poets of Italy—sold to Thomas Hope, Esq. for 100 guineas.

One of the most interesting pictures of this master.

ALEXANDRO ALLORI,

CALLED

BRONZINO.

Born at Florence, in 1535.
Died . . . 1607, aged 72.

1. Venus and Cupid—T. Hope, Esq. 150 guineas.

This painter imitated the style of M. Angelo, and painted portraits in a grand and noble manner.

ANDREA DEL SARTO.

Born at Florence, in 1488.
Died in . . 1530, aged 42.

Several of the finest pictures of this esteemed master were brought to England by the late Arthur Champernowne, Esq. in conjunction with the author of these sketches. These works show what Andrea del Sarto is, in his most excellent manner. One of these, which was in the Aldobrandini palace of Rome, is now in the collection of the Rev. Mr. Carr; two others, of equal consequence, have been lately allowed to go out of the country from their great excellence not having been sufficiently appreciated, and are now in Paris.—In this collection there was nothing of very great note.

1. The Death of Lucretia—sold to ——— Mitchell, Esq. for 100 guineas.
2. Jupiter and Leda—sold to Mr. Aufrere for 200 guineas.

The works of Andrea del Sarto possess all that fine character, correct outline, and noble sentiment, which are to be found in the works of the great masters of the same period. He was the friend of Michael Angelo, and it has been reported that the outlines for some of his finest compositions were

traced by the hand of that great man:—his execution, while it is rich toned, is at the same time delicate, and is founded upon the principles of that adopted by Leonardo.

DANIEL RICCIARELLI,
CALLED
DANIEL DA VOLTERRA.

Born at Volterra, in 1509.
Died in . . 1566, aged 57.

It is to be regretted that so few of this great master's works have come down to us. His great picture of the taking down from the cross, of which there is a print by Dorigny, has always been rated as one of the finest works in the art, and has been classed with the Transfiguration of Raphael, the Communion of St. Jerome by Domenechino, the St. Jerome of Correggio, and other works of that superlative class. In this collection there was but one, which is an early picture of the master.

1. Taking down from the Cross—sold to the Earl of Suffolk for 100 guineas.

Volterra was selected to cover with light dra-

peries the objectionable parts of the celebrated picture of the Last Judgement, by M. Angelo; which proves the rank in which his abilities were held as an artist.—Nicholas Poussin classes him with the greatest masters of painting.

The interesting *scale* of relative excellence among the great masters, composed by Nicholas Poussin, may be regarded as very superior to that formed by De Piles, and other French and Flemish writers, some of whom appear to have had but a very imperfect idea of the high excellence of the great masters of the Italian schools. No man was ever capable of forming a more just opinion of their true value than Poussin, and his opinions ought therefore to be received with deference and respect.

ROMAN SCHOOL.

RAPHAEL DA URBINO.

Born at Urbino, in the Roman Territory, 1483.
Died in . . . . . 1520, aged 37.

Certain illustrious names create in the mind an impression, which, by the force of moral associations, make us regard them with a degree of reverential awe, blended with love. With such feelings and with such impressions do we turn to the name of Raphael, and in contemplating the portrait of that great man, we say in the language of the celebrated Cardinal Bembo,

> " Ille hic est Raphael, timuit quo sospite vinci
> Rerum magna parens, et moriente mori."

It must always be gratifying to contemplate those objects which approach nearest to perfection; human nature is too weak in itself to place much dependence upon its own strength, and mankind is pleased with an occasion to dwell on whatever raises it above the standard of humanity.

Raphael, from his earliest years, showed a natural and intuitive taste. He was the favourite

child of nature, and as he grew up became the no less favoured son of art. He was elegant in his person, possessed a countenance of the most beautiful expression, and a mind of the finest and most benevolent character. The development of his talents was less rapid, from the dry manner of the school in which he was educated, but still a delicacy and a grace appear in his earliest works. He materially profited by his study of the antique, and learned from that high source, that simplicity forms the ground work of beauty. At a more advanced period he saw the works of Leonardo, and Michael Angelo Buonarotti; when his great genius burst forth with all that power and vigour which raised him to the highest rank in the art, and led him to adopt a sublimity of manner, such, as no human being has ever attained.

It is almost above our power to form an idea of the great excellence of the best works of Raphael, without having seen those works themselves; neither can these be sufficiently appreciated, without the mind having previously undergone a course of preparatory study.—There was a period when Raphael himself, even after he had attained celebrity as a painter, could not have imagined the perfection to which he should arrive in the development of his sublime ideas.—It was time and

experience alone, which prepared his mind and his hand for the execution of these, and three distinct periods are marked, and defined, in the progress which he made towards perfection. If such therefore was the case with Raphael himself, how much less could any one inferior to him in knowledge, in science, or in ideality, be enabled to conceive those excellencies which he has combined in the formation of the sublime compositions which have immortalised his name, and ranked him above all other painters.

Few collections possess at this day works of the high class above alluded to*. The pictures of his third and last manner may be said to be numbered; Spain possesses three of them, which were a few years ago in Paris, and which afforded the amateur an opportunity of forming his taste upon the most perfect examples of true excellence. There is no great work of Raphael, in this country, which is painted in oil, that passes the best time of his second period, or at farthest the commencement of his third manner; none that can be classed with the Madonna del Pesche, the Sapazima di Sicilia, or the Elizabeth

* Vide Appendix for some curious information regarding the Cartoons of Raphael. A.

receiving the Virgin *, all again sent back to the Spanish capital. The picture known by the name of the Pearl of Raphael, formerly in the collection of King Charles the First, also formed a fourth of the same series of pictures; but that picture, notwithstanding its high reputation and great excellence, is nevertheless inferior to the three above mentioned. It is indeed painted at the commencement of his third, and best period, when he had adopted a richer and more powerful style of colouring, and thrown off entirely the pale and more feeble manner of Perugino, but it does not possess that superlative excellence which is to be found in the three pictures first above mentioned, nor had he divested himself entirely of that dryness which the works of his second manner in some measure possess, and of which his last and finest works are totally free. The author of these sketches had several opportunities of hearing the opinions of the celebrated Visconti in regard to these pictures, and of conversing with him on the subject; besides with many of the best connoisseurs of the French capital.

There was a time when these four magnificent

* Vide Appendix for some interesting particulars regarding these pictures. B.

works might have been acquired for this country, and which would only have been reacquiring what had in part formerly belonged to it; but those to whom the writer of these remarks applied, did not at the moment attach sufficient consequence to the subject, or did not choose to run the risk of the acquisition, and the opportunity was unfortunately allowed to pass by.—Another picture of the same high class in point of excellence, and coming from the same source*, was indeed consigned to him in the year 1813, with many other fine pictures from Madrid, and was sold in England. It remained in this country for several years; but that picture has again been transmitted to the continent, and is now in the possession of the Prince Royal of Bavaria, a prince well known for his refined taste and just discernment in all matters connected with the arts. His Royal Highness paid for this picture the sum of 5000*l.* sterling†.

* A small picture which had been in the Escurial, the Madonna, Infant Christ, and St. John.

† Augustus III. King of Poland, Elector of Saxony, paid 17,000 ducats for the Raphael now in the Dresden Gallery, called the Madonna del Sisto—a sum equal to 8,500*l.* He paid 1,200,000 thalers for the collection of pictures which belonged to the Dukes of Modena, a sum equal to 200,000*l.* sterling of our money. In that collection were five pictures by Correggio, which are now in the Dresden Gallery.

It was this prince who, a few years ago, purchased the Egina marbles, while our people were considering about a few thousand pounds. This economy is much to be regretted, for it was in reality of very little consequence to a Power like Great Britain, whether she should give six thousand or ten thousand pounds for objects which were in themselves *unique*, and which could nowhere else be acquired on any terms.

When works of the above magnificent class are from the fate of war, or the casualties of existing circumstances, rendered attainable, they become objects worthy the attention of states more than of individuals; they add to the glory of the country which secures them; they become a source of real as well as of classical and national wealth. Crowds of strangers from all quarters flock to see them, and they expend in the country which possesses them a part of their income and wealth; but when such occasions are neglected, adieu for ever to the golden opportunity.

Again, it may be maintained, that when such objects present themselves, the public ought to weigh their relative importance, not so much from the mere value in money which is attached to them, as from the actual consequence that they are of to the art in general, either as tending to form and diffuse a more refined taste, or to im-

prove the style of a national school of art, by reference to works of the first order. A government is indeed amply repaid its advances by the policy of such a purchase, and by the benefits which revert, to itself, directly or indirectly.

These considerations become probably of more importance in themselves at this moment, in consequence of an opportunity again presenting itself of enriching this country with some objects which, in point of real consequence, stand second only to the Raphaels above-mentioned, and the loss of which this country must always regret. The Marechal Soult, Duc de Dalmatie, knowing that the author of these pages had formerly made several most valuable acquisitions of works of art in Spain and Italy, and latterly had purchased the collection of Mons. de Talleyrand in France, communicated to him, in April last, that he felt disposed to part with his pictures as an entire collection, if the same could be disposed of in that manner. Mr. Buchanan represented to the Marechal the difficulty of placing an entire collection in that way; but stated the probability of the eight celebrated pictures by Murillo being purchased for England, if the Marechal would fix a separate value on them. This, after much difficulty, the Marechal agreed to do, and in obtaining a note of the value of these, with three other very capital

pictures, which are in the same collection, Mr. Buchanan immediately returned to England for the express purpose of communicating the same to his Majesty's Ministers, and impressing on them the importance of such an acquisition, these magnificent pictures being already known to every connoisseur as the *chefs-d'œuvres* of that great master*. What the result of such a communication may yet be, he cannot presume to say; but he well knows, that every amateur of painting, who has seen these fine works, hopes and trusts that the British nation, rich and powerful as it now is, and flourishing in its finances, will not allow the present opportunity to pass of securing for this country objects of that great consequence, which, from their high value, can never be found in commerce, and may be regarded as a property which ought to belong to states, and not to individuals. No act of the Commons' House of Parliament could be more gratifying to the present or to succeeding generations, than a vote of credit for the securing of these treasures, while it would add an additional lustre to his present Majesty's reign.

The period of Augustus is more respected than that of any of his predecessors, from that Emperor

* See Appendix for a description of these pictures. C.

having been the patron of men of letters, the protector of the arts and sciences, and having rendered his age celebrated, and his reign glorious, by enriching his country through their means.

The most important acquisition of objects of high consideration which could have been attained for this country in modern times, would have been the four Raphaels above mentioned; the next to that in point of real consequence, and which can still be drawn from foreign countries to add to the riches of our own, would be the Murillos just named:—such works may ever be regarded as those great Landmarks of Art, which are so few in number, and to which the world may always look with confidence, as guides in science and art. The expression which the Marechal made use of cannot be deemed too strong when he said, "These pictures are capable of forming a Revolution in the science of modern painting, and of creating a new school of art. Whole masses of pictures may be brought into position on the walls of a gallery; BUT WHAT WILL THESE AVAIL, WITHOUT A FEW GREAT LEADERS?"

The above digressions will be the more readily pardoned when their importance is considered, especially as having reference to the PRESENT

PERIOD, and to what may still be attained.—A little longer, and this opportunity will likewise escape us!

The pictures of Raphael in the Orleans collection were as follows:

1. Christ bearing his Cross—sold to G. Hibbert, Esq. for 150 guineas—an early performance.
2. Christ praying on the Mount—valued at 100 guineas.
3. Entombment—valued at 100 guineas.
4. Virgin and Child—a small picture, valued at 200 guineas, which afterwards passed into the collection of Thomas Hope, Esq.
5. Holy Family—W. Willett, Esq. 700 guineas—a picture where the Virgin is lifting a thin veil from the child.
6. Virgin and Infant Jesus—Duke of Bridgewater, 300 guineas.
7. Holy Family—known by the title of La Belle Vierge—Duke of Bridgewater at 3000 guineas.

This beautiful cabinet picture is painted at his finest period: it is on wood, and a duplicate of that in the Florentine gallery. It is in the finest state of preservation.

8. Virgin and Child—sold to G. Hibbert, Esq. for 500 guineas—a small picture in his second manner.
9. Julius II.—valued at 150 guineas.
10. St. John in the Wilderness—sold to Lord Berwick for 1500 guineas.

This picture has since passed through several hands; it is the duplicate of that in the Florentine gallery, and is painted on canvas. The Florentine picture is painted on wood, and is certainly the finer of the two.

11. Holy Family, called La Vierge au Palmier—the Duke of Bridgewater, 1200 guineas—one of Raphael's pictures in his second manner.
12. Vision of Ezekiel—sold to Lord Berwick for 800 guineas—now in the possession of Sir Thomas Baring, Bart.

This picture is not given among the engravings of the Orleans gallery, owing, probably, to the

same subject having been engraved for the Musée Française, after the picture still at the Louvre. Of these two pictures, that in the possession of Sir Thomas Baring appears to be the preferable. Both are mentioned in the Crozat Collection of Engravings, as also is that in the Florentine Gallery, and all the three are considered to be genuine. The present picture is delicately painted, and appears to be at his best period.

It is well known that a great many of the compositions of Raphael have been admirably engraved by Mark Antonio Riamondi, under the immediate eye of Raphael himself. These engravings convey much of the true spirit and sentiment of the master, and are objects highly deserving the attention of every amateur of painting, and of every one who wishes to form a just and a correct taste.

This great man, whose talents were of that transcendent order as to obtain for him the title of *Il Divino*, not only possessed the highest reputation, and met with the greatest respect during his life, but at his death received honours of the most marked and imposing nature. He was attacked by a casual malady at the period that he was painting his great work of the Transfiguration, and died previous to its being entirely finished. His funeral was attended by all the nobles of Rome, as well as by those of the neighbouring

Italian states. Pope Leo X., his friend and patron, accompanied his remains to the tomb; while this grand *cortège* was preceded by the Transfiguration itself, carried as it were in triumph, to prove to the world, that although the body was dead, his soul and glory should live for ever.

JULIO PIPPI,

CALLED

JULIO ROMANO.

Born—1492.
Died—1546.

THE style of this great painter, the friend and principal scholar of Raphael, is truly historical. More bold and aspiring than his master, although without his suavity and grace, his poetic genius was admirably calculated for those compositions in which he so much excelled; his battles and triumphal processions will ever stand as monuments of his great talents.

Mason, in his translation of Dufresnoy's poem de Arte Graphica, has given in a happy manner the following lines:

Learn how at Julio's birth the Muses smiled,
And in their mystic caverns nursed the child;
How by th' Aonian powers their smile bestow'd,
His pencil with poetic fervour glow'd;
When faintly verse Apollo's charms convey'd,
He oped the shrine, and all the god display'd:
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns:
His heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim *.

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1. Birth of Jupiter—valued at 200 guineas.
2. The nursing of Hercules—the Duke of Bridgewater at 300 guineas. A poetical composition in his best manner.
3. The Birth of Bacchus—valued at 200 guineas

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* Julius a puero Musarum eductis in antris,
Aonias reseravit opes, graphicaque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda dabit sacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsa antiqua pinæisse videtur.

The set of friezes were retained for the Duke of Bridgewater at 200 guineas each; but some of these were afterwards parted with by his Grace, and are in the possession of different individuals. One of the best of them passed into the select collection of Jeremiah Harman, Esq.

The cartoons engraved in this collection did not come to England, and it is believed they are in the possession of an old lady in Paris, to whom some large and magnificent cartoons of Julio Romano lately belonged.

In the Orleans collection there were few pictures by Julio of a very high class, at least in modern times; and his works of that description, like those of his master, are exceedingly rare in England. A small picture painted on wood, representing a Holy Family, is in the possession of Lord Radstock, which is in his highest style of excellence. This picture enables the connoisseur to judge of his works not only in his best manner, but in one which approaches very near to the finest period of Raphael himself; it resembles much the execution in the great picture of the Spazima, which Julio is said to have painted a part of, and is, although small, a very important work of art, valuable for its composition, its grand style of execution, and its fine preservation.

One of the grand works of this master will still be

found in the gallery of the Louvre: it represents the Adoration of the Shepherds, and is No. 918 of the catalogue of that collection.

SEBASTIAN DE VENICE,

CALLED

SEBASTIAN DEL PIOMBO.

Born—1485.
Died—1547.

THIS eminent painter, born at Venice, and receiving the first principles of his education in that school, and more immediately from the celebrated Georgione, is as frequently claimed by his countrymen as belonging to Venice, as by the Roman school, from having afterwards attached himself to the more correct style of Raphael, and having passed his best days at Rome. He was also much employed in assisting Michael Angelo Buonarotti, and in painting from the designs of that great man, who always had a great friendship for Sebastiano; he is therefore sometimes ranked among the Florentine painters, whose great manner of design he had also adopted from the instructions of Michael Angelo himself. From these dif-

ferent styles he formed a composite of his own, which partakes of the great manner of the Florentine, the correct style of the Roman, and the rich colouring of the Venetian: and in this manner he executed several works of the highest class in historic painting.

In the Orleans collection he has been classed as belonging to the Roman school, and his works are therefore here given under that title.

1. Portrait of his friend, Michael Angelo.

It does not appear from the printed catalogue that this picture was brought to England with this collection.

2. Descent from the Cross—the Duke of Bridgewater, for 200 guineas.
3. The Raising of Lazarus—Mr. Angerstein, for 3500 guineas.

This magnificent picture has always been regarded not only as one of the chef-d'œuvres of this collection, but as one of the principal works of its own period. It was painted in competition with the Transfiguration of Raphael, and is even said to have been designed by Michael Angelo, who drew the outlines of the principal figures; and

there appears good reason for believing this assertion to have just foundation, not only from the intimacy and friendship which existed between him and Sebastiano, but from the particular cast and expression of some of the characters themselves*. Although this grand work could not stand the comparison with the Transfiguration, it received the approbation of all the best judges of the day, and was at that period ranked among the works of that rare class which are destined to hold a first place in art.

It has been reported that the late proprietor received an offer of £10,000 for it from the French government, at the period when the Transfiguration was at the Louvre, for the purpose of placing it *vis-à-vis*, and thus allowing the world to form their opinion of the relative excellencies of these two great works: certain it is, that in the absence of Raphael, and a few other splendid works which have been restored to the original situations for which they were painted, there is no picture of the Italian school now in the French gallery which can be ranked above it, and only the great Julio Romano, the Nativity, which can be placed in competition with it.

* Some original drawings by M. Angelo are in the possession of Sir T. Lawrence, which tend to render these conjectures highly probable.

Another offer of a splendid nature was lately made to the executors of the late Mr. Angerstein for this picture, and four others of the same collection, by an individual in this country, known for his refined taste; but as the Government was in treaty for the entire collection, that offer could not at the moment be entertained. This grand work has now been purchased by the British government, along with the other pictures of Mr. Angerstein's collection, for the purpose of forming the commencement of a National Gallery; and certainly no act of his Majesty's Ministers can be deemed more wise and politic, or more likely to meet with the unqualified approbation of the country at large.

POLIDORE DE CARAVAGGIO.

1. The Three Graces—valued at 40 guineas.

PERINO DEL VAGA.

1. The Three Goddesses—sold to Mr. Nesbitt for 80 guineas.

NICOLO DEL' ABBATE.

1. Rape of Proserpine—the Earl Gower, for 160 guineas.

FREDERICO BAROCCIO.

Born—1528.
Died—1612.

1. The Repose in Egypt—sold to Lady Lucas, now Countess de Grey, for 200 guineas.
2. The Holy Family, called La Vierge aux chats—valued at 400 guineas.

The Holy Family—sold to G. Hibbert, Esq. for 100 guineas—not engraved.

The Burning of Troy—No. 289 of printed catalogue, valued at 40 guineas—not engraved.

It was remarked of an ancient painter that his children appeared to have fed upon roses; the same may be said of those of Baroccio.

SALVIATI.

1. The Rape of the Sabines—valued at 150 guineas.

DOMENICO FETTI.

1. La Fileuse—sold to Mr. Maitland for 100 guineas.

GUISEPPE CESARI.

1. Susannah and Elders—valued at 80 guineas.

PIETRO DA CORTONA.

Born—1596.
Died—1669.

1. Flight of Jacob—sold to G. Hibbert, Esq. for 450 guineas.

This picture afterwards passed into the collection of William Smith, Esq. M. P. and is now in the possession of John Allnutt, Esq.—It is one of the finest pictures of Cortona, and has been always esteemed for the excellence of its composition.—It was sold by Mr. Christie in 1802 for £ 356.

ANDREA SACCHI.

Born—1594.
Died—1668.

1. Adam lamenting the Death of Abel—sold to Robert Udney, Esq. for 20 guineas.

Christ bearing his Cross—sold to H. Hope, Esq. for 150 guineas—not engraved.

The famous picture of the White Friars at Rome was painted by this master. Andrea Sacchi and Pietro da Cortona were the two last masters of note of the Roman school.

M. ANGELO DI BATALLIA.

1. Masquerade—valued at 30 guineas.

COURTOIS, CALLED BOURGUIGNONE.

1. Charge of Cavalry—not in printed catalogue.

CARLO MARATTI.

1. Triumph of Galatea—sold to W. Willett, Esq. for 100 guineas.

LOMBARD SCHOOL.

ANTONIO DE ALLEGRI, CALLED CORREGGIO.

Born 1493.
Died 1534.

To every intelligent connoisseur, the very name of Correggio carries with it a charm, and suggests a recollection of all that is amiable, lovely, and graceful in art, of the irresistible power of harmony, and of the magic illusions of light and shade.

Few men have arrived at great eminence in the profession of art, without the possession of great mental powers, and of those moral qualities which have rendered them estimable in the eye of society;—Leonardo and Raphael possessed these in an eminent degree; they were friendly, affable, and generous, and the latter in particular willing and even anxious to communicate whatever he knew.

Correggio may be said, like these great men, to have been endued with great mental qualities from nature, an innate and pure taste, a clear, vigorous, and comprehensive understanding, and an ideality only surpassed by Raphael. In his youth he gave proof of the superiority of his talents over all who were around him, and without foreign aid, he appeared like a brilliant meteor, shooting out of darkness; for in the Principality which gave him birth, the art of painting was still in a very Gothic state.

Much obscurity existed for a long period in regard to the early history of Correggio, which has of late years been in a great measure cleared up by the diligent researches of Tiraboschi and Pungileoni, and the learned discourses of the Abbé Lanzi *. The period when Correggio appeared was unfavourable to a steady cultivation of the arts and sciences from the restless ambition of the Popes, and the civil wars which then ravaged Italy; and it is the more a matter of wonder that with all these discouragements, the arts should through the force, and the united genius of a small cluster of men of talent, have triumphed over the difficulties which so often presented themselves, arising out of the existing political state of Italy itself.

In 1504, the power of Venice was overthrown

* Storia Pittorica dell' Italia.

by the League, never again to recover her ancient pride and splendour. In 1513, the power of the Sforza family received a severe blow, and the city of Parma, the principal residence of Correggio, was ceded to Julius II.—In 1517, Italy was invaded by the French, who traversed it from one extremity to the other, and the Dukes of Milan again became its masters. In 1521, after the disasters which befel the French armies, Parma again changed hands, and fell under the dominion of the Holy See.—In 1527, Rome herself was most cruelly sacked for forty days by the Spanish army; and yet, these years of trouble form the most splendid period of the whole history of art.

Correggio was one of that brilliant cluster who had to contend against these powerful difficulties. His studies were broken in upon when young; his most capital works were interrupted at a more advanced period; still, by perseverance and his great genius, he accomplished what has surprised and delighted the world, and what Julio Romano and Annibal Caracce, in speaking of his great works in the church of St. John, and cupola of the cathedral of Parma, declared to be the most perfect which they had ever beheld.

In Mason's translation of Dufresnoy's poem, the following lines give a short sketch of this master's characteristic style.

" Bright beyond all the rest Corregio flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue *."

The pictures of Correggio in the Orleans gallery were as follows :—

1. The Mule Driver—the Earl Gower, at 80 guineas.

It is reported that this picture, which is one of his early productions, was painted as the sign for an inn.

2. The Madonna and Infant Christ—retained for the Duke of Bridgewater, at 1200 guineas.
3. Danae—valued at 1000 guineas.

This picture was not sold during the exhibition, but passed afterwards into the possession of the late H. Hope, Esq. and at the sale of his pictures was sold for 250*l.* It is now in Paris.

* Clarior ante alios Corregius extitit, ampla
Luce superfusa, circum coëuntibus umbris,
Pingendique modo grandi et tractando colore
Corpora.

4. The Magdalen—not in the printed catalogue—probably did not come to England.
5. The Education of Cupid—sold to Mr. Willet, for 350 guineas.

This picture was again sold after the death of Mr. Willet, and is now in the possession of Monsieur Erard of Paris. It is the same subject as that lately brought to England by the Marquis of Londonderry, and which was formerly in Spain. That of the Orleans Collection is the earlier picture, and is painted in a much looser and more unfinished manner: it had suffered considerably, and has been very indifferently repaired.

6. Noli me tangere—sold to Robert Udney, Esq. for 400 guineas.
7. Duke of Valentino. Cæsar Borgia—purchased by T. Hope, for 500 guineas.

Portrait called Le Rongeau, No. 163, of catalogue—sold to Mr. Jones, for 20 guineas.

Study of Heads—two pictures, Nos. 143 and 277 of the printed catalogue—sold to Mr. Angerstein for 100 guineas each—not engraved.

Considering how rich this collection was in the works of Correggio at the time of Philip, Regent Duke of Orleans, and the many capital pictures of this master which he purchased from the heirs of the Duke of Bracciano, and which had belonged to Christina of Sweden, it appears extraordinary that so few of consequence should have belonged to this collection at the period of its arrival in England. It is true that several of the finest were destroyed by order of the fanatic Duke of Orleans, who ended his days in the Abbey of ————; and to this alone can be attributed the great falling off from what might have been expected in reading the history of this collection, as given by D'Argivilliers in the year ——.

This country, however, has now the good fortune to possess three works of the very highest class of this master, and which most fully satisfy the mind of the extent to which he could carry the magical effect of *chiar-oscuro*, joined to the other high excellencies of this charming art.

The pictures of Christ in the Garden, in the possession of his Grace the Duke of Wellington, the Ecce Homo, and the Education of Cupid, in the possession of the Marquis of Londonderry, are equal in point of quality to his best works in the Dresden Gallery. The former of these was captured on the field of Vittoria, having been found in the imperial of the carriage of Joseph Buona-

parte, which fell into the hands of our victorious army: it was originally purchased for Philip IV. of Spain, by the Governor of Milan, for 750 Spanish doubloons, equal to £ 3000 sterling of our money. The latter of these pictures, the Education of Cupid, was purchased by the Duke of Alva, at the sale made by order of Parliament of the pictures belonging to the illustrious and unfortunate Charles the First, for the sum of £1000, and is now again happily brought back to England. The Ecce Homo is that which formerly belonged to the Prince Colonna. These two fine pictures belonged to Murat, King of Naples. The first was carried by him from Spain, and had been for some time in the possession of the Prince of Peace. The Marquis of Londonderry purchased both from the widow of Murat at Vienna, and has recently brought them to this country, which may now be deemed a most important addition to our treasures of art.

The celebrated Magdalen of Correggio, a picture of twenty inches by fifteen, was paid 27,000 Roman crowns by Augustus III. King of Poland, Elector of Saxony, being equal to 6,500*l.* sterling, a sum of much greater value in those days than has been given for any picture in modern times. It was, during his lifetime, kept locked up in a case in his own private apartments. After his

death it was placed in the Dresden gallery, from whence it was stolen. It is said to have been afterwards restored; but whether the picture now shown in that gallery may be the *veritable* Magdalen of Correggio, is matter of doubt.

The Dresden Gallery, however, possesses the St. Sebastian of Correggio, a large composition of the Virgin and Child in the clouds, surrounded by groups of angels, with St. Sebastian and other figures in the lower part of the picture. This picture is all perfection, and partly compensates for the disappointment the connoisseur receives in looking for that great excellence in the picture of the far famed Magdalen, which he is prepared to expect, or the chagrin which is experienced in finding that the two celebrated pictures of the Notte, and the St. George, have been injudiciously cleaned, and lost those fine glazings which they formerly possessed.

Monsieur de Burtin, in his remarks on the pictures of the Dresden gallery, tells us, that one of its former directors, Reidle, had covered most of the pictures with oil instead of varnish, which, to avoid total destruction to these works, he was, after a few years, obliged to remove, and that they had suffered much from the improper application in the first instance, and the injudicious treatment by cleaning, in the second.

Correggio, with an elegant and poetic fancy, possessed great originality, as well in the grouping and foreshortening of his figures, as in the wonderful distribution of his lights, which, in many instances, is perfectly novel. In the Notte, where the light diffused over the piece emanates from the child, he has embodied a thought at once beautiful, picturesque, and sublime; an idea, as Opie observes, which "has been seized with such avidity, and produced so many imitations, that no one is accused of plagiarism. The real author is forgotten, and the public, accustomed to consider this incident as naturally a part of the subject, have long ceased to inquire, when, or by whom, it was invented."

The qualities (says a late author) which constitute the leading principles of his style, are harmony and grace; they predominate in his smaller, as in his greater compositions, in his cabinet pictures as in his cupolas; his lights and shadows are so skilfully balanced, and so artfully blended, as to excite in the mind the most pleasing and soothing sensations; while, it may be added, they rivet the attention to the object which is contemplated, and leave the imagination lost in wonder at the undefined and mystical manner in which the charm is produced.

Professor Fuseli, with all that enthusiasm for art which has always marked his character, and with a perfect knowledge of the subject he treats of, says, " The harmony of Correggio, though assisted by exquisite hues, was entirely independent of colour: his great organ was chiaro oscuro, in its most extensive sense. He succeeded in uniting the two opposite principles of light and darkness, by imperceptible gradations. The bland light of a globe, gliding through lucid demi-tints into rich reflected shades, composes the spell which pervades all his performances. The art of painting had exhibited some of the highest efforts of its power; the sublime conceptions of Michael Angelo, the pathos and expression of Raphael, and the magic tints of Titian: another charm was yet wanting to complete the circle of perfection, and this charm was found in the harmony of Correggio."

Correggio employed the rarest and richest colours, which he laid on in a full body, and in a broad manner, retouching them often with the greatest care and attention. His heads are finished with all the care and delicacy of those of Leonardo; and the lovely smile which plays on his female countenances never exceeds that precise boundary of grace which is free of all affectation,

—that grand desideratum of excellence, in the attempt at which, all his imitators have fallen short, or entirely failed.

Again, another author says*, "The clearness and transparency of his colouring, are inimitable, and stop at that exact medium in which lies the purity and perfection of taste. Thus, he excelled in delineating the forms of angels retiring and melting in the surrounding æther; they seem the inhabitants of heaven, crayoned in splendour, pellucid in glory; their clear and animated tints breathe a divinity; they float in air like the skirts of a passing cloud; they drop from the skies, like rain through an April sun."

This last *critique* on the colouring of Correggio appears to have been drawn from the picture of the St. Sebastian, which is in the Dresden gallery. The children which surround the Virgin are here truly portrayed as in the picture itself; it is a most enchanting piece of colouring, and is in the most perfect state of preservation. Two of the pictures by Murillo, in the possession of the Marechal Soult, the Immaculate Conception, and the Virgin and Child in glory, are painted upon the same principle. The colouring of the children in these is most exquisite, and they are works of

* Webb, on the Beauties of Painting.

which it may be said, that Correggio has been rivalled. Murillo, in his finest works, united the light handling of Vandyck with the powerful and brilliant colouring of Correggio; and a strong affinity is often to be found in the works of these masters. The picture of the Virgin and Child, in the possession of Lord Berwick, formerly in the St. Iago Palace of Madrid, is one of the examples in this country which will prove the truth of this remark. The Good Shepherd, also by Murillo, in the possession of Sir S. Clarke, Bart. is another.

Correggio carried the art of painting to perfection in several of its branches. In *chiaro-scuro* he was unrivalled. In foreshortening he was surpassed by none. His cupolas show the most accurate knowledge of anatomy, joined to an intimate acquaintance with beautiful nature; and while they create surprise, they cannot be said to exceed the limits of truth.

Raphael and Correggio were most indefatigable, industrious, and patient in their studies; and Michael Angelo used to say, that a man's life was too short to learn his art.

Those pictures which bear the signature of Correggio are sometimes with the name Lætus, the Latin word for the family name of Allegri; sometimes Lieto, the Italian derivative, is used.

FRANCESCO MAZZUOLI,

CALLED

PARMEGIANO.

Born—1503.
Died—1540, aged 37.

Francesco Mazzuoli, called by the Italians Parmegianino, (their darling little Parmegiano,) was esteemed by his cotemporaries a youth of bold and lively genius, of courteous and elegant manners. He is said to have been the scholar of Correggio; at all events he was the admirer of that great master, and he improved himself in the art, by a close study of his works.

Parmegiano, without being a servile imitator, adopted a style between that of Correggio and Raphael, in which he proved peculiarly successful. —He united the bland and harmonious colouring of the one, with the correct design and chaste composition of the other, and in forming a manner which was peculiarly his own, he combined the high qualities of these great painters.

Parmegiano having gone to Rome a few years after the death of Raphael, for the purpose of studying the works of that master, became a great favourite there; and from a similarity which existed between him and Raphael, not only in the

style which he had adopted in his works, but also in a certain degree of resemblance of countenance, and an elegance of deportment; it was currently said that the soul of Raphael had passed into the person of Parmegiano.

The most celebrated works of Parmegiano, like those of Correggio, are to be found in Parma.—His picture of Moses breaking the Tables of the Law, which is in the church of the Steccata of Parma, is a master-piece of art.

This graceful master's works are exceedingly rare; his great picture of the Vision of St. John was lately sold by Mr. Christie for 3,200*l.* and was purchased for the British Gallery. This picture was formerly acquired by the late Marquis of Abercorn, at Rome, from Durno, the painter, for 1,500*l.*

Another fine cabinet picture, by Parmegiano, is still in the possession of G. Watson Taylor, Esq. and possesses the highest qualities of this master.

The picture, formerly in the Colonna Palace, of the Virgin presenting the Infant Jesus to St. Marguerite, with an Angel and two Saints, the duplicate of that formerly at Bologna, and which was always so much admired by Annibal Caracce, was purchased for the author of this work at Rome, in 1804, for 1,000*l.* sterling; but not finding a purchaser for it in this country, owing to the illiberal

and unjust criticisms of interested persons, it was sent back to Italy in 1808. The archives of the Colonna Palace, however, sufficiently prove, that that picture was painted for the Constable Colonna, by Parmegiano, and the opinion of some of the best connoisseurs in Italy, among whom were the late Mr. Grignon, Mr. Day, and Mr. Irvine, joined with several professors of art at Rome and Florence, fully established its authenticity, which indeed was never called in question until its arrival in England; thus was an unjust criticism the means of depriving this country of one of the most graceful and beautiful works which exists in the art of painting.

The pictures in the Orleans were as follows:

1. Education of Our Saviour—Robert Udney, Esq.—100 guineas.
2. Cupid making his Bow—the Duke of Bridgewater—700 guineas.

This was one of the pictures which belonged to the Queen of Sweden; it was painted by Parmegiano for the Chevalier Bayard, the knight whom François Premier used to designate as being *sans peur, et sans reproche.*

3. The Marriage of St. Catherine—Mr. Troward—250 guineas.
4. The Holy Family—the Earl of Carlisle —100 guineas.

5. The Offering to Jesus—Mr. Coles—150 guineas.
6. The Head of St. John—Mr. Wright—25 guineas.

It has already been said that Parmegiano studied the works of Raphael; there is a character in some of his best pictures, which resembles those of that great master. In the picture of the St. Marguerite above mentioned, the head of the Madonna possesses much of the character and sentiment of the Madonna del Pechć, while the St. Marguerite herself, to the drawing, and grace of Raphael, unites the mellow colouring of Correggio. The heads of Parmegiano's children have all a peculiar cast, which cannot be mistaken, and the light and beautiful manner in which he has painted the hair, has been a subject of study and imitation for Sir Joshua Reynolds, who evidently formed his best manner on the works of Correggio and of Parmegiano, as many of his pictures bear testimony.

THE SCHOOL OF BOLOGNA.

THE CARACCI.

Among the cities of Lombardy which produced men of genius to illustrate her schools of art, none stands more conspicuous than that of Bologna.

The brilliant age of the great masters,—the day of Michael Angelo Buonarotti, of Raphael, Titian, and Correggio, had passed over; and a decline as rapid, as the diffusion of taste which these great luminaries had created was universal, had quickly succeeded in Italy to that fine period, when a new and great light burst forth once more, in the Lombard state, by the appearance of the Carracci, and their followers at Bologna.

The Bolognese school produced a manner distinct from what had hitherto appeared, by forming a union of the qualities of the different schools, in uniting the fine design and drawing of the Roman, with the grace of the Lombard, and the colouring of the Venetian; thus creating a composite style which may in the general abstract, be considered as the perfection of art.

Few collections could boast of so much riches in any of the schools of painting, as the Orleans could in that of Bologna, either in point of number, or in the excellent taste with which the works of this school had been selected.

Annibal may certainly be considered as the more brilliant of the Caracci, not only from the variety of his works, but from the great number of those which he has given to the world. Although therefore younger by some years than Ludovico, we shall here place him first.

ANNIBAL CARACCE.

Born at Bologna in 1560.
Died in . . . 1609.—aged 49.

This eminent and most accomplished painter received the first principles of his instruction from his cousin Ludovico, whose own manner was grand and sublime; he imbibed from him the ardent desire of arriving at the utmost perfection in every branch of the art, for which purpose he successively studied the works of Correggio, Titian, Tintorett, Andrea del Sarto, and Raphael, and was by these means enabled to form that happy style for which this school became so celebrated.

Mason, in his lines, translated from the poem, *De Arte Graphica*, proceeds:—

"From all their charms combined, with happy toil
Did Annibal compose his wondrous style:
O'er the fair fraud so close a veil is thrown,
That every borrow'd grace becomes his own."

Annibal was by nature endowed with the genius of a painter, Ludovico perceived it at an early period, and he gave much of his attention to cultivate the promising talents of his younger cousin. Endowed with more talent, and energy, than Agostino, Annibal appears to have sought the difficulties of the art, only for the glory of surmounting them; and, animated by the fire of an enthusiastic imagination, he grasped at a grandeur of style which less vigorous minds were incapable of reaching.

Having visited Parma by the recommendation of Ludovico, he attached himself to the study of the works of Correggio and of Parmegiano, and from a deep reflection on the productions of these great masters, he acquired that boldness of design, that admirable choice in the turn of his figures, the manner of giving those great and simple folds to his draperies, and that daring variety of foreshortening, for which his own works afterwards became so justly admired, but which in truth he had originally drawn from the cupolas of Parma.

The high reputation which Annibal had acquired in his own country, directed towards him the attention of the Cardinal Farnese, aud he was invited to Rome to adorn the gallery of his palace. In this grand undertaking he was engaged eight years of the best period of his life, and he was aided in its completion by the joint talents of Ludovico, and of Agostino.—Trusting to the high rank and situation of his employer, and entering with ardour into an engagement wherein he had an opportunity of displaying his great powers on a new field, he was improvident enough to leave to the generosity of the Cardinal, that recompense to which his talents and industry were so well entitled; and he had the mortifying proof to find, when it was too late, that, generosity, or gratitude for services rendered, does not always attach to elevated rank, or power. He received the miserable compensation of 500 crowns for his labours; a parsimony on the part of the Cardinal which proved a want of soul, and of judgment.

This country is rich in the paintings of Annibal Caracce,—and although we cannot boast of those grand works which are to be found on the walls of the Italian palaces, and particularly of the Farnese, still we possess many exquisite cabinet gems of this great master, which are at this day in the finest state of preservation.

The pictures by Annibal in the Orleans Collection were as follows:

1. Holy Family, called Le Raboteur—Earl of Suffolk—300 guineas.
2. The Procession of the Sacrament—T. Maitland, Esq.—300 guineas.
3. Landscape, called Le Batelier—the Earl of Carlisle—600 guineas.—One of his fine pictures.
4. Jupiter and Danaë—the Duke of Bridgewater—500 guineas.
5. St. Rock kneeling before the Virgin—W. Willett, Esq.—500 guineas.
6. The Vision of St. Francis—Duke of Bridgewater—500 guineas.—A picture which formerly belonged to the collection of M. de Launay, Directeur de la Monnoye.
7. Landscape, called La Chasse au Vol—the Earl of Carlisle—600 guineas.—Another capital landscape by this master.
8. Portrait of Annibal Caracce—the Earl of Carlisle—200 guineas.
9. The Prodigal Son—not given in the printed catalogue, and probably therefore not brought to England.
10. The Martyrdom of St. Stephen—the Earl of Darnley—250 guineas.

11. Venus and Cupid—not given in the printed catalogue.
12. Descent from the Cross (dead Christ and the Maries)—Earl of Carlisle—4,000 guineas.

This picture was, during the time of the exhibition, considered to be the chef-d'œuvre of this collection. The simplicity and grandeur of the composition, the powerful and varied manner in which the sentiment of strong grief is impressed upon the characters, and the rich and brilliant tone of colouring of the picture itself, render it one of the finest works which has been produced in the art of painting. The head of the Magdalen is most superlatively beautiful, and presents the acmé of mental distress.

It is hardly necessary to add that this celebrated picture is at Castle Howard, and forms one of the principal ornaments of that select collection.

The author of these pages had a fine drawing of it made by Mr. Wilken, in 1812, for the purpose of being engraved by Mr. Sharp, and it is believed that this artist will be enabled to complete his engraving of it in the course of a few months from this time.

13. St. John sleeping—Duke of Bridgewater—100 guineas.
14. St. Rock with the Angel—the Viscount Fitzwilliam—100 guineas.
15. St. John, who shows the Messiah—Duke of Bridgewater—300 guineas—originally in the collection of Monsieur Paillette.
16. Crucifixion—Duke of Bridgewater—80 guineas.
17. Descent from the Cross—Mr. Maitland—160 guineas.
18. The Toilet of Venus—Lord Berwick—800 guineas.

A beautiful picture of this master, which Albano has copied with some alterations; but without that solidity of style, or truth, and refinement of character, which mark the original composition of Annibal.

19. Bath of Diana—Duke of Bridgewater—1200 guineas.

This also is one of the fine works of this master—see Ovid, Met. l. ii.—This picture was originally in the collection of Monsieur Tombanceau.

20. The Repose in Egypt—the Earl Gower—700 guineas.

This also is a beautiful example of the works of Annibal, in his true Bolognese manner, and was

likewise in the collection of Monsieur Tombanceau, from whom it was with the preceding one purchased by Philip D'Orleans.

21. Christ and the Samaritan Woman—G. Hibbert, Esq.—300 guineas.

This picture was lately sold with the pictures which belonged to G. Watson Taylor, Esq. for 325*l.* 10*s.*

22. St. John praying, with a glory of Angels—Mr. Troward—400 guineas.
23. St. Stephen, with a glory of Angels—the Earl Gower—50 guineas.
24. St. John in the Wilderness—J. J. Angerstein, Esq.—200 guineas.
25. The Infant Hercules—not given in the printed catalogue, and therefore probably retained in France.

It may be generally remarked in regard to the pictures of Annibal in this collection, that they were fine examples of the master, and many of them of a superlative class.—The Stafford Gallery possesses not only a fine selection of these works, but also the famous picture of the St. Gregorio, from the church of that name in Rome, which is one of the most capital works of the high schools of painting. In this magnificent picture, is seen how near Annibal has approached in colouring to

the finest works of Correggio. In point of drawing and sentiment, he has in this work rivalled the most renowned pictures of Raphael. It is a chef-d'œuvre of art, and worthy of the deep reflection of every one who desires to study the great works of this school.

LUDOVICO CARACCE.

Born at Bologna, in 1555.
Died in . . 1619, aged 64.

Ludovico may be considered as the founder of that greatness, to which this school through the united talents of Annibal, and Augostino Caracce, of Domenichino, Guido, and Albano, afterwards arrived.—He was born five years before Annibal, and, as has been seen in the preceding article, was the cause which at an early period produced a developement of that master's brilliant talents.

Ludovico was the scholar of Prospera Fontana; but the low state in which the art then was at Bologna, soon pointed out to him that he must have recourse to other instructors, and that in order to make that figure in the art, of which his own native genius pointed out to him that he was capable, he must have recourse to the works of the illustrious dead. He therefore lost no time in

visiting those grand efforts of genius and talent which Correggio had left at Parma; the fine examples of colouring with which Titian, Georgione, and Tintoret had adorned Venice; the classical compositions, and the great style which Leonardo, M. Angelo, Fra. Bartolemeo di San Marco, and Andrea del Sarto had bestowed on the Florentine school; and from these different manners he adopted a style of his own, which was grand, simple, and elevated.

The prevalent custom of the Bolognese school had been to regard facility of execution as one of the principal excellencies in the art, and the higher attributes of painting were fast falling into a decline in the Italian states, when Ludovico's better judgment, and discrimination, once more brought back the art to its pristine perfection, and proved, that high excellence in it was not to be attained without the most profound study, and that the flights of genius in painting, however brilliant they may be, are but pleasing effusions of fancy, without solidity, unless aided by those matured reflections which arise out of a knowledge of real science.

The style of this great master has been considered by many as that which approaches nearest to perfection.—"His breadth of light and shadow (says Sir Joshua Reynolds), the simplicity of his

colouring, and the solemn twilight that seems diffused over his pictures, are better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian."

The pictures in this collection by Ludovico, are as follows:

1 Descent from the Cross—the Duke of Bridgewater—400 guineas.

This is one of the finest pictures by Ludovico which we have in England, and fully answers to the judicious critique of Sir Joshua, just cited.—It formerly belonged to the Dukes of Modena.

2. Susannah and Elders—J. J. Angerstein, Esq.—200 guineas.
3. Christ crowned with Thorns—the Earl Gower—60 guineas.
4. Ecce Homo—the Earl Gower—80 guineas.
5. Vision of St. Catharine—the Duke of Bridgewater—600 guineas.

This also is a fine example of the same master: it was originally in the collection of Monsieur de Nancré.

6. Marriage of St. Catharine—Duke of Bridgewater—150 guineas.

A copy after Correggio, from the picture at Capo di Monte.

7. The Entombing of Christ—the Earl of Carlisle—450 guineas.

This picture is No. 53 in the printed catalogue, but it is not engraved among the pictures of the Palais Royal.

The fine works of this master are by no means numerous in England.—His cabinet pictures are in general very precious, and are rare.

AUGOSTINO CARACCE.

Born at Bologna, 1558.
Died, . . 1602.—Aged 44.

Augostino Caracce was the cousin of Ludovico, and the elder brother of Annibal. He was originally educated as an engraver, and executed several works with talent, when, by the advice of Lodovico, he was persuaded to turn his attention to painting. He was distinguished for his extensive knowledge of the arts and sciences in general, and

was likewise a good writer and poet. He was of material use to Annibal in the great works which that master was engaged to execute for the Cardinal Farnese, from the poetical genius which he possessed, and happy facility in composing those fabulous subjects which adorn the walls of that gallery. The Triumph of Galatea, the Cephalus and Aurora, are exclusively the works of Augostino.

The principal work of this master is the Communion of St. Jerome, which has been compared, although with little propriety, to the same subject by Domenichino.

The works which the Orleans Gallery possessed of this master were—

1. The Martyrdom of St. Stephen—W. Willett, Esq.—100 guineas.
2. Christ appearing to the Magdalen—Viscount Fitzwilliam—500 guineas.—This picture is now at Cambridge.

This master has left many valuable works in engraving. His paintings are not numerous. One of the finest in England is that brought to this country by the late Arthur Champernowne, Esq. in conjunction with the author of these sketches, which will be mentioned in its proper place.

M. ANGELO CARAVAGGIO.

1. His own Portrait.
2. Sacrifice of Isaac.
3. The Flute Player.

These pictures are all engraved in the Galerie de Palais Royal; but they did not come to England.

FRANCESCO ALBANO.

Born at Boulogne, 1578.
Died, . . 1660.—Aged 82.

The fine and genuine works of this master, and those which are painted at his best period, are highly prized; there is a lightness and delicacy in his penciling, and a transparency in the flesh of his females, which is exceedingly beautiful. The picture of the Dancing Boys, formerly at Bologna, now in the gallery of Milan, is a *chef-d'œuvre* of art, possessing all the delicacies of this school: that in the possession of Sir John Murray, Bart. which was formerly in the Royal Palace of Madrid, representing the Flight into Egypt, is likewise painted with all that delicacy which characterises the best works of this master, and has

always been regarded as one of his most perfect works. It was brought from Madrid in 1813, along with several capital pictures, by Mr. Wallis, whom the author of this work had some years previously furnished with credits on Spain, for the purpose of securing whatever could be procured most valuable in art in that country.

The pictures by Albano, in the Orleans Collection, were in general of a fine class, and several of them valuable. They consisted of

1. St. John preaching in the Desert—T. Maitland, Esq.—100 guineas.
2. Holy Family, called La Laveuse—T. Maitland, Esq.—400 guineas.
3. Holy Family—the Baroness Lady Lucas —100 guineas.
4. Salmacis—the Duke of Bridgewater—60 guineas.
5. St. Laurence Justinian—Thomas Hope, Esq.—150 guineas.
6. Christ and the Samaritan Woman—valued at 200 guineas.
7. Christ appearing to the Magdalen—Mr. Maitland—150 guineas.
8. Communion of the Magdalen—W. Willett, Esq.—200 guineas.
9. Baptism of Our Saviour—The Earl Temple—700 guineas.—This picture is one of his capital works.

The works of Albano have been more prized on the Continent than in England, and have generally fetched greater prices in France than in this country. The high finishing which they possess, and their general clearness, seem more to please the continental amateurs, than the more solid and learned manner of the Caracci, which, notwithstanding all the advantages that France possessed in having a few years ago the most magnificent collection in Europe, never appear to have been sufficiently appreciated, or fully understood. The Gallery of the Louvre still possesses some of the most beautiful cabinet pictures of the Bolognese school, in particular, the works of Domenichino, of Annibal, and of Ludovico Caracci. Mr. Erard, of Paris, has a series of pictures by Albano, representing the Seasons, which are of the highest class of this master's works. Albano was the fellow scholar of Guido, in the school of Denis Calvert. He afterwards became a disciple in the school of the Caracci; and the critical observer will, in many of his works, discover an imitation of the manner and penciling of Guido, while in others he will perceive, that he has evidently had the works of Annibal in his eye.

It may be remarked, that there is much difference in the relative value of the works of Albano, some being most excellent, and others very indifferent.

BARTOLOMEO SCHIDONE.

Born at Modena, 1560.
Died, . . . 1616.—Aged 56.

This painter was likewise a scholar in the school of the Caracci, and profited much of the instructions which he there received. He was an enthusiastic admirer of the works of Correggio, and on leaving that school, he devoted his attention entirely to the study of the works of that great master, and even became a successful imitator of his style and manner.

In this collection were two pictures.

1. The Virgin teaching the Infant Saviour to read—the Duke of Bridgewater—300 guineas.
2. The Holy Family—Mr. Boddington—20 guineas.

GUIDO RENI.

Born at Bologna, 1574.
Died, . - . 1642.—Aged 68.

Few painters have attained to greater perfection in the higher excellencies of the art of painting than Guido Reni. In a choice of subject; in the

purity of his colouring; in sentiment, and an elegance of expression which he has given to the female character; there is nothing which can be desired, to render his works more perfect.

The Italians used to say that Grace and Beauty dwelt on his pencil, and guided his hand; the character which he gave to his female heads is proverbial—the expression of such a lady being *one of Guido's beauties*, is often made use of. The delicate and pearly tints of Guido, the fine blue eyes, and graceful air which he invariably gives to the head, conveys an instantaneous impression of the character meant to be described when the term is applied.

Guido, like most others of the Bolognese school, began his studies with Dennis Calvert, but speedily quitted him for the Caracci. He was the favourite scholar of Ludovico, until his great talents rendered him an object of his jealousy. The mode which he adopted of painting his figures with very little shadows, in which he proved so successful, took its origin from a speculative suggestion of Annibal's, which Guido caught up, and realized.

The greatest competitor whom the Caracci themselves had to contend against at the formation of their new style, was Caravaggio. The art had been for some time on the decline, and that master, by a bold and daring manner of painting, and by the

management of his light and shade, had gained the ascendancy over the minds of the public, by that species of fashion which often influences opinion for a moment, in all countries. Ludovico, familiarized with the graces of Correggio, could not witness, without great mortification, the praises lavished on productions which were divested of all dignity, or good taste, and whose attractions were principally confined to a striking but unnatural contrast of *chiaro-scuro*. In a discussion on this subject, Annibal proposed to adopt a style entirely in opposition to that practised by Caravaggio. "To the crudeness and violence of his tones (said he) I would oppose suavity and tenderness of manner; instead of darkness and obscurity, I would represent my figures in the open day; far from avoiding the difficulties of the art under a disguise of powerful shadows, I would court them by displaying every part of my subject in the clearest light; and for the vulgar nature which Caravaggio is content to imitate, I would substitute the most select forms, and create a fine, and beautiful ideal."

What Annibal suggested, Guido executed, and he obtained in a short time a most unprecedented success.

The touch and execution of Guido, are light and elegant, while the suavity of his colouring produces a harmony, in perfect accord with the subject

which he has chosen. Domenichino alone, of the eminent disciples of the Caracci, can be placed before him; and in many respects they may be regarded as equals.

The pictures by Guido in the Orleans Collection were as follows:

1. The Infant Jesus sleeping on the Cross —the Duke of Bridgewater—300 guineas.
2. Sainte Apollonia Martyr—sold to Mr. Troward for 350 guineas.

This picture was lately sold from the collection of G. Watson Taylor, Esq. to Mr. for £400. In point of execution it is one of the most exquisite cabinet pictures of Guido.

3. The Magdalen—H. Hope, Esq.—400 guineas.
4. The Herodias—does not appear in the printed catalogue.
5. The Decollation of St. John—Mr. Bryan —250 guineas.
6. The Virgin and Infant Saviour.

This picture does not appear in the printed catalogue, and therefore most probably did not come to England.

7. Susannah and the Elders—Mr. Willet —400 guineas.

This is a duplicate picture of that which was in

the Lancellotti Palace of Rome, and which is now in the possession of Mr. Penrice of Norfolk.

8. Ecce Homo—Mr. Hibbert—150 guineas.
9. Mater dolorosa—valued at 50 guineas.
10. David and Abigail—valued at 400 guineas.
11. The Sibyl—George Hibbert, Esq.—300 guineas.

This picture, which is one of the most finished and enchanting heads of this master, was afterwards sold for 600 guineas. It is now in the possession of W. Wells, Esq. of Redleaf in Kent, and is engraving as one of the selected heads for the series of portraits published for the author of this work.

12. St. Sebastian—valued at 60 guineas.
13. The Force of Love—W. H. Hope, Esq.—350 guineas.
14. Head of the Magdalen—the Earl Gower—150 guineas.
15. Erigone—not in the printed catalogue.
16. Saint Bonaventure—Mr. Bryan—50 guineas.

Some of the most capital pictures of Guido which have come to this country, are in the possession of Alexander Gordon, Esq. of Edinburgh, and were formerly in the Spada and Lancelotti Palaces of Rome. They are the perfection of this master's works in his different manners.

DOMENICO ZAMPIERI,

CALLED

DOMENICHINO.

Born at Bologna, in 1581.
Died at Naples, 1641, aged 60.

This distinguished painter, whose eminent talents have ranked him on a par with the great masters of the fifteenth century, has contributed materially to give an additional brilliance to that splendour which the school of Bologna had already acquired through the means of the Caracci.

Domenichino, so called from his extreme youth when first he entered the school of Dennis Calvert, was intended by his parents for the profession of advocate, but his taste for painting being predominant, induced them to change their original resolution. Albano, who was three years older than Domenichino, having formed a friendship for the young artist, had him placed in the school of the Caracci, where he remained a long time, and was ever afterwards much attached to the branches of that family.

Domenichino being of a serious and reflective disposition, and slow in finishing his studies, which were always well considered before he produced

them, was called by his comrades the little Ox, but Annibal Caracce, who viewed these with the discriminating eye of a master, told them, that the Ox wrought in a very fertile field, which would one day produce a rich harvest. A few years proved the truth of this remark, for he surpassed all those who had been so lavish in their misplaced remarks.

The reputation of Correggio, and Parmegiano, whose grand works at Parma had always been the favourite objects of study of the Caracci, having induced him to visit Lombardy, he remained in that country for six months; he afterwards went, through the friendly invitation of Albano, to reside with that painter at Rome, where he had an opportunity of studying the sublime productions of Raphael.

Having thus completed a regular study of the great masters, his own works began to attract the notice of the best connoisseurs of the day, among whom was the Cardinal Agucci, who employed him to paint many pictures for him, and among others, three for the church of St. Onofria.—For the Cardinal Farnese he painted in fresco a series of pictures, the history of St. Nilo, in his chapel at Grotta Ferata, about ten miles from Rome, which remain as monuments of this great master's works to this day, and have been justly esteemed among the finest productions of art. He was engaged

by Annibal Caracce to assist him in painting several subjects for the Farnese Gallery, after the designs of that master; and he also painted several original compositions of his own for that palace. He decorated the walls of Frescati with various frescos representing the history of Apollo, by order of the Cardinal Aldobrandini, and after having given abundant proofs of his great talents, he was engaged to paint the subject of the Communion of St. Jerome for the principal altar of the church of St. Girolamo della Carita at Rome.

This most admirable production of art, while it raised him as a painter to the highest rank, excited the greatest jealousy of some of his cotemporaries, among whom was Lanfranco, and every means was taken to endeavour to make it appear that the composition was borrowed from a similar subject painted by Augostino for the Certosa at Bologna; but the various cabals formed against him did not succeed; his brilliant genius triumphed over them; and Nicholas Poussin, who was in Rome at the time, and saw with disgust the intrigues which were formed against him, boldly declared it to be his decided opinion, that next to the Transfiguration of Raphael, the Communion of St. Jerome was the second picture in Rome.—The taking down from the Cross by Daniel da

Volterra, Poussin considered to be the third work of that superlative class which existed in art.

Three of the capital pictures above named, the Transfiguration by Raphael, the St. Jerome by Domenichino, and the Communion of St. Jerome by Agostino, from Bologna, were a few years ago placed near each other in the National Museum of France, for the purpose of enabling the connoisseur to draw his own conclusions as to the relative excellencies of each; and a general opinion appears to have prevailed, that the Communion of St. Jerome was the *first* picture in the magnificent assemblage of works of art which was at that period exhibited at the Louvre.

It may here be deemed not uninteresting, to give an extract from the catalogue of the Musée Central des Arts, printed shortly after the arrival of these pictures from Italy; for which purpose the reader may refer to the Appendix, letter D, under the title, Domenichino—Communion of St. Jerome.

In the collection of the Louvre, two other celebrated pictures by Domenichino were exhibited, viz. La Madonna della Rosario, and the Martyrdom of St. Agnes, from the church of Santa Agatha at Bologna, thus creating a brilliant display of the eminent abilities of this great master.

The works of Domenichino are exceedingly precious. Those in fresco remain as clear as when

painted, as do also those which have been painted on copper, or on canvas prepared with a white ground:—his colouring is clear and beautiful,—his design is always pure and elegant, and as suited to the subject, often grand and noble;—while in point of expression and sentiment, he may be ranked with Raphael.—Algarotti prefers him to all the great painters.—The landscapes of Domenichino are likewise precious,—they possess great brilliance, with facility of execution and lightness of handling; their composition is in the best taste, and they are entirely in the manner of the Caracci school.

The work published by Landon at Paris, shows the wonderful resources of his mind, and the fertility of his genius, in the many magnificent compositions which he has given to the world. It may be generally remarked that no genuine work of this master can be looked on as an object of a secondary class; he allowed nothing to pass into the world which did not possess a certain degree of excellence. Many pictures, however, are attributed to him, which are the productions of imitators.

The pictures by Domenichino in the Orleans Collection were as follows:

1 Christ bearing his Cross—the Duke of

Bridgewater—800 guineas.—This fine picture belonged formerly to the Marquis de Seignelay.

2. St. Jerome—W. H. Hope, Esq.—350 guineas.
3. Landscape with St. Jerome—Duke of Bridgewater—500 guineas—from the collection of Mons. de Hautefeuille.
4. Landscape, with Abraham and Isaac—Mr. Ward—150 guineas.
5. St. John Evangelist—the Earl of Carlisle—600 guineas—a fine picture of this master.
6. The Sibyl—Earl Temple—400 guineas—a fine picture of this master.
7. The Vision of St. Francis—Duke of Bridgewater—300 guineas—from the collection of Monsieur Paillette.
8. A Marine Landscape—Mr. Maitland—250 guineas.

Although there exists a degree of similarity between the works of Ludovico Caracce, of Augostino, of Annibal, and of Domenichino, which approach to each other much nearer than any of the other masters of the Bolognese school; still there is a certain treatment of the subject, a distinctive contour of character, and a peculiarity of colouring, and of handling, in the works of each of these masters, that the critical observer

can find but little difficulty in pronouncing, to which of these any particular work does truly belong. Much confusion has been often created in the changing of names, sometimes from interested motives, sometimes for the sake of gratifying the caprice of the owner, or the fashion of the day; for it must be remembered that there is a fashion in masters, as there is in dress, or in any thing else; and it may be here remarked, that the last work of high importance which comes before the eye of the public, will in all probability lead the fashion for the season; even to the prejudice of others of equal, if not greater consequence. To-day Salvator Rosa's wild and savage landscapes are the rage; to-morrow he is superseded by the sunny pastorals of Claude Lorrain:—nothing is talked of at one time but the *grande gusto* of the Italian school, and the perverted taste of admitting the pictures of Dutch boors into any collection formed with classical taste; and yet, a few years again sees the works of an Ostade, a Teniers, or a Jan Steen, brought into high favour; and the same connoisseur who would not formerly look at a Rembrandt, becoming a purchaser of one of his ugliest portraits. The fact is, that every thing in art which is excellent in itself, will remain so, independent of fashion; and the relative value

and importance of the various schools being always held in their own proper place; it is more frequently the want of a sufficient knowledge of the subject, which prompts the critic to attempt to keep that excellence in the back ground, which the voice of preceding ages has already established for any particular work of art.

An able writer upon the subject of art has said, "Fashion changes, but the fine arts are in their principles fixed, and immutable: what these produce," to make use of his own expression, "brave les années, triomphe des siècles, et marche à l'immortalité."

A very fine picture by Augostino Caracce, the Baptism of our Saviour in Jordan, was some years ago imported into this country by the late Arthur Champernown, Esq. and sold by him as a fine work of that master. Domenichino happened to be the fashion of the day, for the St. John by Domenichino had been recently imported, and sold to Mr. Hart Davis, at a large price; and from a strong similarity which existed in the picture by Augostino to the compositions of Domenichino, it was soon afterwards resold as a work of the latter, although always known at Rome to have been a celebrated picture by Augostino: thus robbing the true master of his just honours, without any good cause; and but to humour the caprice of the day.

Another capital picture by Annibal Caracce, the Ermenia and Old Shepherd, purchased at a large price in Rome for the author of these compilations, was, on passing into other hands, also denominated a Domenichino, and afterwards found its way into the collection of the late Mr. Angerstein as a picture by that master, although the hand of Annibal is to the eye of the real connoisseur written in every part of the picture, and may be proved by the most indubitable evidence.

Lodovico, in his cabinet pictures, has more carnation than Annibal;—Annibal, again, following the principles of Correggio, has more of the clear gray, and is more neutral in his tints than Domenichino, whose carnations are always vivid and sparkling, being so blended in the flesh, and in the countenance of his figures, as to produce a perfect appearance of circulation of the blood. The many fine examples of this master's works which are still to be found at the Louvre, will fully illustrate these observations; while the pictures of Annibal with which this country abounds, may likewise be referred to by the amateur who may choose to follow out a critical inquiry on the comparative style and handling of these three masters, in order to fix the precise manner of each upon the mind, and thus be enabled to solve with facility, what perplexes many a half-learned connoisseur. A comparison of the compositions, of the drawing

and design, and the general character in the great works of these masters, must come under another branch of this work; but the above short hints are here thrown out, as being points which will most readily meet the eye of an observer, and that he may profit of the same.

FRANCESCO BARBIERI,

CALLED

GUERCINO.

Born at Cento in 1590.
Died . 1666, aged 76.

The academy of St. Luke at Rome used to attach a name to any peculiarity which its associates possessed,—Barbieri had but one eye, and he therefore received the name of Guercino.

Guercino is classed with the painters of this school, and studied for a while in the academy of the Caracci; yet his style and manner never assimilated to that of the other members of it, and he attached himself more to the powerful contrast of light and shade which was to be found in the works of Caravaggio, than to the more elegant and harmonious colouring of the school of Bologna.

The composition of Guercino is in general good, his drawing is correct, and he possessed many of the requisites of a great master;—he has painted many works which do him honour. Had there been more suavity in his colouring, which is as painters term it, often of a bricky hue, he would have held a place with the other esteemed masters of this school. His first manner was his best, as in that he possessed to a certain degree the mellow tones of the Caracci. His St. Petronilla is an admirable performance, and is painted with a rich and full body of colouring. His Apotheosis of St. Paul, now in the possession of Mr. Day, (to whom this country is indebted for many fine pictures which he has been the means of bringing to it), is painted in the same manner, and is a grand performance. Many of the cabinet pictures of Guercino which are painted on copper, or on canvas prepared with a white ground, which has enabled them to stand the test of time, are very beautiful, and much esteemed. His landscapes are in the taste and manner of the Caracci.

His pictures in this collection were:

1. The Presentation in the Temple—the Earl Gower—600 guineas.
2. David and Abigail—the Duke of Bridgewater—800 guineas.—This is one of the fine compositions of the master.
3. St. Jerome—valued at 80 guineas.

4. Head of the Virgin—George Hibbert, Esq.—50 guineas—not engraved.

Guercino in his latter period altered the manner to which he had been so much attached in his youth, from the praises which were bestowed on the clear and silvery productions of Guido Reni; but it was then too late to profit of the delicate and harmonious colouring of the school of the Caracci; his attempt at lightness became feeble, and he lost the vigour of his own manner, without gaining the delicacy of the other.

PIETRO FRANCESCO MOLA.

Born 1609.
Died 1665, aged 56.

Another painter of this school, who studied in the academy of the Caracci, and who acquired considerable reputation, was Francesco Mola.—His manner is more gracious and his colouring better than Guercino; still he does not possess those beautiful and light hues which are to be found in the works of Annibal, of Domenichino, or of Guido.—His landscapes are well chosen, and painted with richness of composition, and a facility of handling, somewhat resembling those of Augo-

stino Caracci. He is a master whose works are in good repute, and sometimes pictures by him are to be met with, which are beautiful, although seldom to be placed on a par with the high masters of the Bolognese school.—His pictures in the Orleans Collection were:

1. Repose in Egypt—Right Hon. C. Long —80 guineas.
2. Hagar and Ishmael—not given in the printed catalogue, and probably did not come to England.
3. The Death of Archimedes—Earl Gower —40 guineas.
4. St. John Preaching—the Earl Gower— 250 guineas.

This is one of the richest compositions of this master, and is fully worthy of the school of the Caracci.

CARLO CIGNANI.

1. Christ appearing to the Magdalen— Duke of Bridgewater—80 guineas.

GUIDO CAGNACCI.

1. Martyrdom of a Saint—valued at 50 guineas.

Before quitting the subject of this school, it may be worthy to notice the very great estimation in which the works of the Bolognese masters appear to have been held by the lovers of art in this country; the whole of the pictures of its leading masters having been either retained for the original purchasers, or sold immediately on the collection being brought before the public. There is indeed no school which can be more interesting to the connoisseur for the formation of a selection of cabinet pictures, than the school of Bologna; not only from the possibility of acquiring at reasonable prices examples of all its masters, but that these masters themselves are not numerous; their works possess a great and charming variety, and the highest excellencies of the school may be found in their pictures of a cabinet size. The genuine works of Annibal, Ludovico, and Augostino Caracce, of Domenichino, Guido, Albano, Guercino, and Schidone, must ever form a source of great delight to the real amateur of painting.

Another consideration may be noticed here, which is, that the works of the Bolognese masters having been painted at a much later date than those of the other great schools of Italy, are in general to be found in a purer and more genuine condition than those of the older masters, and often in the most perfect state of preservation.

Those on copper, which was the favourite material of the masters of this school, have best stood the test of time; and many still exist on this metal, which are as clear and pure as on the day they were painted.

It is, however, much to be regretted, that canvas prepared with red, and dark grounds, was much in use at that period, as well in Lombardy, as in Rome and in Spain; and where such has been used, it often occurs that the shadows and demi-tints have sunk into the opacity of the grounds, and detract much from the original effect of the picture. Where white ground preparations have been used, as is generally the case in the pictures of Claude Lorraine, and was invariably the practice of the older masters, the colours have remained clear and transparent.

The white grounds used in the fifteenth century were composed of burnt pipe-clay made into a paste, with which the pannels for painting on were prepared; the colours on this ground have remained pure, but the pictures themselves often suffer from the ignorance of those who are not aware that such grounds are absorbent, and that water, too often used to clean the surface of these pictures, will penetrate to the ground, and scale off the paint itself.

VENETIAN SCHOOL.

TITIANO VECELLI.

Born 1477.
Died 1576, aged 99.

Among the great luminaries in the world of art which the celebrated period of the fifteenth century produced, was Titiano Vecelli de Cador, a master as renowned for the excellence and high perfection of his works, as for the number of those which he has given to the world. The science of rich and natural colouring, at first discovered by Giorgione, was carried to the highest perfection by Titian, as well in the breadth and truth of effect, as in the delicacy of execution, and the depth and brilliancy of its tones. Complete master of the art in all its branches, he treated the subjects of Saints and of Holy Families, of Bacchanalians and Venuses, of Landscape and of Portrait, with an equally happy facility and success. His classical and highly poetic ideas enabled him to combine the highest branches of the art with the most delightful and brilliant execution, and to establish a

character which rendered him the admiration of every country of Europe, in which the fine arts were cultivated. Titian in the Venetian, as Raphael in the Roman, have produced works which may be regarded as the great examples to be imitated by all succeeding painters; and that will ever remain as the standards of that excellence, on which a true and a refined taste is to be founded.

This collection was rich in the fine works of Titian, and consisted of the following pictures:

1. Portrait of Titian—the Earl of Carlisle —70 guineas.
2. Rape of Europa—Lord Berwick—700 guineas.

A picture painted with great bravura and effect, now in the possession of the Earl Darnley at Cobham Hall.

3. Diana and Acteon—the Duke of Bridgewater—2500 guineas—companion to No. 6.
4. Philip the Second and his Mistress—the Viscount Fitzwilliam—1000 guineas.

Bequeathed by his lordship to the University of Cambridge.—This picture is one of his fine and brilliant compositions.

5. Perseus and Andromeda—valued at 700 guineas.

Afterwards purchased by Mr. Bryan.

This picture is in the style, and was painted at the same period as the Rape of Europa. These two pictures were originally in the possession of Charles the First.

6. Diana and Calista—the Duke of Bridgewater—2500 guineas.

This picture and its companion, No. 3, are mentioned by Vasari as having been painted for Philip the Second of Spain; they are in his silvery manner, and possess great freedom and delicacy of execution.

7. Titian's Mistress—Mr. Bryan—50 guineas.
8. The Temptation of our Saviour—T. Hope, Esq.—400 guineas.

One of his richest coloured pictures, and in the finest state of preservation.—Titian has repeated this subject more than once, but this picture is the finest of those which is known to us.

9. Venus admiring herself—Earl of Darnley—300 guineas.
10. Diana and Acteon—Sir Abraham Hume—200 guineas.
11. Education of Cupid—the Earl of Gower—800 guineas.
12. Titian's Daughter—the Baroness Lady Lucas (now Countess de Grey)—400 guineas.

This is another of his rich and powerfully coloured pictures: it also has been repeated by him, but with less success than in the present example.

13. Clement VII.—Duke of Bridgewater —400 guineas.
14. The Magdalen—T. Maitland, Esq.—350 guineas.
15. Venus and Adonis— Fitzhugh, Esq.—300 guineas.
16. Allegory on Human Life—the Duke of Bridgewater—600 guineas.

A fine example of this master's colouring:—it was formerly in the collection of the Queen of Sweden.

17. Our Saviour appearing to the Magdalen—400 guineas.

This picture was in the collection of the late A. Champernowne, Esq. and was sold by Mr. Christie at the sale of Mr. Champernowne's pictures in 1820. It is a charming piece of colouring.

18. Portrait of a Lady, known by the name of L'Esclavonne—valued at 200 guineas.

This picture afterwards passed into the collection of the Earl of Suffolk, and is now in the possession of Edward Gray, Esq. of Harringay House, Hornsey, a gentleman who possesses one of the finest small collections of pictures, which is in this country.

19. The Riposo in Egypt—Mr. Walton—250 guineas.

This picture afterwards belonged to the collection of A. Champernowne, Esq.—it was sold at the sale of his pictures in 1820, and is now in Paris.

20. Venus rising from the Sea, called *Venus à la Coquille*—Duke of Bridgewater—800 guineas.

This is one of the most beautiful and precious pictures of the master, and is in the most perfect state of preservation;—no work of Titian's can give a better idea of the high perfection to which he carried the art of colouring, apparently, by the most simple and natural means; nothing in this picture is overcharged or glaring, nothing contrary to the true principles of nature: it was one of those which belonged to Christina of Sweden.

21. Charles V. on Horseback—J. J. Angerstein, Esq.—150 guineas.

Sketch of a Concert—G. Hibbert, Esq.—100 guineas—not engraved.

Portrait of a Lady—valued at 100 guineas—not engraved.

Portrait of Count Castilione—valued at 50 guineas—not engraved.

The Emperor Vitellius—Mr. Cosway—20 guineas.

Portrait of a Young Man, valued at 40 guineas—not engraved.

The Emperor Vespasian—Mr. Cosway—20 guineas.

In the above rich collection of the works of Titian, examples will be found of all his different manners of painting,—one of these has been termed his golden, another his silvery manner; for like Raphael and other masters who rose progressively to great perfection in the art, he altered his style at different periods of his life. The first manner of Titian partook of the dry outline of Bellini, but he quitted that style when he had seen the admirable colouring of Giorgione, and he then adopted what has been called his golden manner. At this period he executed many capital works, among others his celebrated picture of Bacchus and Ariadne, so justly commended by Sir Joshua Reynolds in his Discourses, which he painted for his first great patron, Alfonso, Grand Duke of Ferrara: and which Vasari says raised his reputation to the highest point, having attracted the notice of all the cognoscenti of Italy. This magnificent picture was purchased at Rome, for Mr. Buchanan, in the year 1806, for the sum of £2000 sterling, besides commission and other expenses. In securing this picture for England with some others of a high class, which happened at the most perilous time of the war, and when all the Italian ports were hermetically sealed up by our own blockading squadrons, the author of this narrative ran the greatest risk of losing the whole

property; for he had not only to encounter the risk of seizure by land, but of capture at sea: this unfortunately proved to be the case with another ship called the Friendship, which afterwards followed that, in which the picture of the Bacchus and Ariadne was embarked, and which was captured and carried into Algeziras; thereby occasioning the loss of some pictures of the highest importance; among which was a capital picture by Titian, originally painted for the Duke of Modena, valued at £2000 sterling, and several pictures by Rubens of very great value, none of which could afterwards be recovered, although an agent was sent to Spain for that purpose.

The Bacchus and Ariadne is now in the possession of T. Hamlet, Esq. and enjoys that high reputation which every true connoisseur of art well knows to attach to it. It is one of the most poetic compositions of this great master, and is full of fire and spirit; Vasari says it was painted when he was thirty-five years of age, and in the vigour of life.

Having completed a set of pictures for the Grand Duke of Ferrara, of which the Bacchus and Ariadne was the most important, his reputation spread itself through all Europe. About the same period he painted the portrait of Ariosto, and is celebrated by that poet in his Orlando Furioso. In

1523 he was employed by the senate of Venice to ornament the Sala del gran Consiglio; when he painted the famous battle of Cadore between the Venetians and the Imperialists: this grand work was destroyed by fire, but the composition of it has been preserved by the print engraved from it by Fontana.

It was shortly after this time that Titian was employed to paint his great work of the St. Peter Martyr, for the church of St. Giovanni di Paolo, which has always been considered his chef-d'œuvre; his friend and admirer Algarotti asserts that the most fastidious critic cannot form a shadow of defect in this composition. It is indeed admirable, and though composed of very few figures, they are designed with spirit, full of action, and marked with a grandeur not to be surpassed in the works of any master. This grand picture was carried by the French to Paris, where it was deposited in the Museum for many years, and while there, was always regarded as one of the principal attractions of the gallery.

In a work of so much consequence as the St. Peter Martyr, and which is painted in his strong and golden manner, it may be curious here to know some particulars regarding the mode which he adopted in painting that great work, as being interesting, not only to amateurs, but

to those painters of the present day, who have made it their study to search after, and inquire into the principles upon which the Venetian colouring has been founded. Nothing can come nearer the truth than the information which the author of this work obtained from those who were employed in carrying into execution the nice and very difficult operation, which has probably secured to the world a much longer duration of this great and admirable composition. See appendix, E.

After finishing the celebrated work of the St. Peter Martyr, the glory of Titian's reputation spread itself through all the courts of Europe. By the Emperor Charles V. and also by Francis I. he was courted and caressed; the former invited him into Spain, where he made a residence of three years, painting many of those admirable pictures, for which the royal collection of Spain has always been so celebrated; among these was the famous Venus del Prado, considered at that period to be the chef-d'œuvre of all the works of that description. This picture was at a subsequent period made a present of by Philip IV. to Charles I. of England, and formed one of the principal ornaments of that magnificent collection. After the death of that unfortunate monarch it was purchased for Philip IV., and again returned to Spain.

By the invitation of Cardinal Farnese, Titian visited Rome in 1548, where he was received in the most distinguished manner; he was lodged in the Palace of the Belvedere, and painted for the second time the portrait of Pope Paul III., whom he has represented sitting betwixt the Cardinal Farnese and Prince Ottavio. At this time he was frequently visited by Michael Angelo Buonarotti, who, although he criticised his design, yet did full justice to the truth and splendour of his colouring. It was at this period he painted his famous picture of the Danäe, afterwards in the possession of the King of Naples, and in the collection at Capo da Monti.

Titian visited Spain a second time, and while there he received the most distinguished marks of favour from the Emperor Charles: he was created a Count Palatine of the Empire in 1552, and the order of St. Jago was conferred on him, with a considerable pension out of the Neapolitan rents, besides receiving a magnificent compensation for every picture he painted for the court.

Philip II. having taken possession of the Spanish throne, and having finished the building of the Escurial, conceived the idea of enriching it with every thing that could be found most precious in art, not only of the preceding masters but of those which existed in his day. Titian was one of those

to whom he turned his attention, and many of the pictures of the first consideration, and among the finest works of that master, were painted for the purpose of enriching the various collections of Philip.

In 1553, Titian was invited to Insbruck to paint the portraits of Ferdinand, his queen and family, which is reported to be one of his finest productions; and it is said that he remained at that court for five years, after which period he again returned to Venice, loaded with honours and riches, where he continued for many years to paint those chefs-d'œuvre, which have since that time ornamented the principal collections of Europe.

A French author has said,—"Le Titien a imité la belle nature; il a peint les femmes avec ces agréments, cette grace qui les caracterisent; ses compositions sont sages, simples, et vraies;—ses caractères sont admirables. Il ne faut pas attribuer à son manque de génie les répétitions qu'il a faites, mais aux demandes particulières, et au bruit que faisait chaque chef-d'œuvre sorti de son pinceau.—Savant paysagiste il l'a traité en homme de génie; les plans, clairs et faciles, sont décorés de belles fabriques, d'une large feuillé, et de riches plantes.—Ses portraits sont de figures animées, et vivantes; c'est a lui qu'on peut appliquer le mot, *la toile respire.*"

The following lines are from the translation of Du Fresnoy's poem, *De Arte Graphica.*

" Yet higher still great Titian dar'd to soar,
He reach'd the loftiest heights of colouring's power,
His friendly tints in happiest mixture flow,
His shades and lights their just gradations know;
His were those dear delusions of the art
That round, relieve, inspirit every part;
Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honours crown'd."

It may appear a species of anomaly, that while Titian was acknowledged by all to be the greatest colourist, yet many of his pictures, particularly those in his silvery manner, appear to possess very little colour. The wonderful science which he has displayed in producing the most perfect representations of beautiful nature, by subdued tones of colour, as in his Venus of the Villa Borghese, and other pictures in which he has introduced beautiful female characters, forms one of those master-pieces of art which has astonished and delighted the world, and has placed him above all rivalship.

The pictures of Titian having been in general painted upon light grounds prepared by means of a paste made of burnt pipe-clay well pounded, which was the practice of most of the masters of his period, is one of the principal causes that his

delicate painted pictures still retain all that *finesse* of art which he bestowed upon them. This country possesses many fine pictures of this master, which so long as they endure must always be regarded among the chief ornaments of painting. The value of his works has always been great.—In the collection of the Duke of Buckingham, the favourite of Charles the First, there was a picture by Titian, of Ecce Homo, for which Thomas Howard, Earl of Arundel, offered the duke £7000 in land or money. It contained seventeen figures as large as life. In this picture the portraits of Pope Leo X. Charles V. and Solyman the Magnificent were introduced. This picture was sold at the death of the duke, and was afterwards in the Castle of Prague.

Besides the picture of the Bacchus and Ariadne above mentioned, the fine picture of the Venus and Adonis, formerly in the Mariscotti Palace of Rome, now in the possession of the Earl of Darnley, and the Sophonisba in the possession of Lord Kinnaird, were purchased in Rome for the author of these sketches, and brought to this country through his means,—they are works of the highest excellence. The Venus of the Villa Borghese formerly in the possession of W. Willett, Esq. may also be cited as one of his admirable performances. Mr. Buchanan paid £1500 for this last mentioned picture.

GIORGIO BARBARELLI,

CALLED

GIORGIONE.

Born at Castle Franco in 1478.
Died at Venice . 1511, aged 33.

If Titian was the painter of beautiful nature, Giorgione was, in the same school, the painter of refined and elevated sentiment. With a colouring rich and varied, his characters possess a mind and feeling, which approach to those of Raphael. He felt, and had studied *le beau ideal* in its fullest extent, and no master better knew how to depict that peculiar cast of luxuriant beauty, for which the females of Venice have been so much admired. His subjects from the great Italian poets possess a charm which is quite *unique*.

Giorgione had the merit of discovering that grand secret in the art of colouring, by which the Venetian painters surpassed all others; and Titian himself was indebted to him for a knowledge of that science in art, which first caused him to appreciate the powerful and rich colouring of Giorgione, and to adopt it in preference to the more Gothic manner of Giovanni Bellini.

Giorgione, like many others of the great Vene-

tian painters, learnt the first principles of his art from Giovanni Bellini; but the first ideas of grandeur of style, as united to great depth of colouring, he drew from the works of Leonardo da Vinci; to which he added that brilliancy of tone for which his own works soon became so renowned, and so much the objects of imitation by all the scholars of the school of Venice.

Having formed himself upon the model of Leonardo's works, Giorgione soon broke through the timid and constrained style to which the art was confined, in the time of Bellini, and he introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiaro-scuro, which were unknown before his time. Rich and harmonious in his colouring, dignified in his characters, broad and simple in his masses of light and shadow, he was the first who practised that admirable blending of tints, which, by imperceptible means, forms so great a part of the spell of Venetian colouring.

The pictures of Giorgione in the Orleans Collection were as follows:

1. L'Invention de la Croix.

This picture is engraved as belonging to this collection, but it does not appear to have come to England.

2. Milo Crotoniate—the Earl of Darnley —40 guineas.
3. Gaston de Foix—the Earl of Carlisle— 150 guineas.

A fine small picture in point of rich colouring.

4. Pic de Mirandole—Justice Lawrence— 20 guineas.
5. Portrait of Pordenone—J. H. Nesbit, Esq.—50 guineas
6. Cupid stung by a Bee, complains to Venus—valued at 400 guineas.

Afterwards in the possession of Walsh Porter, Esq.

7. Adoration of the Shepherds—valued at 300 guineas—not engraved in this collection.
8. St. Peter Martyr—valued at 200 guineas—not engraved.
9. The Holy Family with St. John—the Duke of Bridgewater—300 guineas—not engraved in this collection.

The works of Giorgione in a pure state are become exceedingly rare, and are now unfortunately better known to us from old engravings, than from the works themselves. These works were never numerous, owing to his having died at the early age of thirty-three. The sites of his landscapes are well chosen, and there is a magic of colouring about them which is quite beautiful.—

One of these, representing a fête champetre, is now at the Louvre, and is No. 925 of the catalogue of that collection. In that picture, as in his other landscapes of a fine class, there is a facility of touch, a lightness and variety in the execution of his grounds, especially in the representation of the grass and other greens, which is peculiarly his own; and which some of the masters of the Flemish school afterwards attempted to imitate, but with less happy effect.

Among the few genuine and pure pictures of this master which are in England, no one is more precious as an example of his finest manner, than that in the possession of Lord Radstock. The subject appears to be a mother giving advice to her son; it was formerly in the Borghese gallery, and was purchased by the author of these sketches out of the collection of Mr. Fagan of Rome, along with a capital Titian, representing the Virgin, Infant Christ, and St. John, and the celebrated portrait of Moroni now in the Stafford gallery.

Another brilliant composition of landscape and figures by this master, was that sent to this country by Monsieur Delahante, which is now in the possession of Mr. Casenove.—It is a rich and powerful example of Venetian colouring. The companion to it by Titian was purchased some years ago by George Byng, Esq. M. P.

PORDENONE.

Born—1484.
Died—1540.

This painter, without being a scholar of Giorgione, became an artist of reputation, from having studied the works of that master. His invention was fertile, his drawing and colouring are good, and his works, when not critically examined, are sometimes mistaken for those of Titian.

1. The Woman taken in Adultery.

This picture does not appear to have come to England, not being in the printed catalogue.

2. Hercules and Achelous—the Earl of Darnley—40 guineas.
3. Judith and Holophernes—Earl Wycombe—40 guineas.

GIACOMO DA PONTE,

CALLED

GIACOMO BASSANO.

Born 1510.
Died 1592, aged 82.

The school of the Bassani was formed upon the principles of colouring adopted by Giorgione,

and Titian, and in this respect it possessed a merit in common with the other painters of Venice; but their compositions are devoid of that taste and refinement, which are always to be found in the works of those great masters, and their subjects seldom go beyond the representation of peasants and villagers busy at their different occupations. The landscape of the Bassani is in point of composition sometimes grand, and is rich in colouring; and some of those subjects of a higher class, on which they seem to have bestowed pains, possess a strong and powerful effect. Among these may be cited one by Leonardo Bassano, which was in the possession of the late Walsh Porter, Esq. and which is certainly one of the best pictures of their school in this country. The subject is a baptism, and is painted with great force and brilliance.

There was only one picture of Giacomo Bassano in the Orleans Collection, viz:

The Circumcision—the Earl Gower—100 guineas.

GIACOMO ROBUSTI,

CALLED

TINTORETTO.

Born at Venice in 1512.
Died . . . 1594, aged 82.

This eminent painter was the son of a dyer, and from this circumstance obtained the name of Il Tintoretto. He was placed in the school of Titian, and made such rapid advances towards excellence in his art, that it is reported he was on that account denied farther admittance to it. That Titian should entertain a jealousy of any of his scholars, is rather difficult to believe; but certain it is that Tintorett left that celebrated school, and formed the daring project of creating a new style, founded on a union of the beauties of the Venetian colouring, with the grandeur of design of the Florentine masters. Having shortly afterwards established an academy of art at Venice, he had the following inscription put over the door of his study,

Il disegno di Michael Angiolo,
Il colorito di Tiziano.

Tintorett possessed an enthusiasm for his art that enabled him to surmount every difficulty. In

a short time his great talents placed him in rivalship with the greatest masters of his own period; the facility with which he designed, the rapidity with which he finished his compositions obtained for him the name of the furious Tintorett. Vasari says:—"Of all the extraordinary persons who have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity, and boldness in the execution of his works, there is none like Tintorett; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance, than in consequence of any previous design, as if he wanted to convince the world that the art of painting was a trifle, and of the most easy attainment."

Such being the character given of Tintorett by one of his own time, it is more likely that he was expelled the school of Titian for some of his caprices, than from any jealousy on the part of that great master.

In many respects Tintorett may be looked upon as one of the most brilliant masters of the Venetian school;—his mind was filled with elevated ideas, and his compositions are grand and noble; but like some of the other masters of that school, his great works cannot be judged of but by visiting

Venice itself, where he is to be found in all his glory.

There is a prodigious power and brilliancy of colouring in the landscapes of Tintorett, which possess all that *strepita e mossa* of pencilling, for which the works of some of the masters of this school are celebrated:—an example of this kind will be found in the fine landscape in the Stafford Gallery. His portraits are often excellent:—that in the Louvre which is placed beside two of Titian's finest portraits, fully maintains its ground with them, and is an admirable performance.

The pictures by this master in the Orleans collection are as follows:

1. Jupiter and Leda—Mr. Willett—200 guineas.
2. The Nursing of Hercules—Mr. Bryan—50 guineas.
3. Taking down from the Cross—Duke of Bridgewater—600 guineas.

The landscape in this picture is very fine.

4. The Dukes of Ferrara—the Earl of Carlisle—150 guineas.
5. The Incredulity of St. Thomas—the Earl of Falmouth—40 guineas.
6. Aretin—Earl Gower—30 guineas.
7. Titian—Earl Gower—30 guineas.

8. Portrait of a Man with a book—the Duke of Bridgewater—80 guineas—not engraved in this collection.
9. Portrait—Duke of Bridgewater—60 guineas—not engraved.
10. The Last Judgment—the Duke of Bridgewater—150 guineas—not engraved.
11. The Presentation in the Temple—the Duke of Bridgewater—40 guineas—not engraved.
12. The Consistory—the Earl Gower—40 guineas.

ANDREA SCHIAVONE.

Born—1522.
Died—1582, aged 60.

1. Christ before Pilate—Duke of Bridgewater—250 guineas.
2. Dead Christ and Angel—the Earl Gower—150 guineas.
3. Entombment—not in printed catalogue.

This master was one of the successful imitators of Titian, and his colouring is pure and brilliant.

PAOLO CAGLIARI,
CALLED
PAUL VERONESE.

Born at Verona in 1530.
Died . . . . 1588, aged 58.

This master's great works, like those of Tintorett, cannot be fairly judged of out of Italy, and it is only in Venice itself that they are to be found in all their native splendour. Less choice in his compositions, and less delicate in his colouring, than Titian; he nevertheless struck out for himself a new and ornamental style of painting, peculiarly adapted to the sumptuous palaces of Venice, and to the taste of those for whom he painted. Space was required to give this style its full effect, and that was found on the walls of those spacious chambers which he was engaged to adorn. His sunshine in these grand compositions is the daylight of nature, and the perspective of his ornamented buildings is the true reflection of those which enrich the shores of the Adriatic.

Although the Orleans collection could not boast of any of those great and extensive works which have principally stamped his reputation; it still possessed a fine selection of his works of a middling

and cabinet size, and which will be found in the following list:

1. Our Saviour with the Disciples at Emaus—the Earl Gower—200 guineas.
2. The Death of Adonis—the Duke of Bridgewater—150 guineas.
3. Paul Veronese between Virtue and Vice —valued at 350 guineas.

Now in the possession of T. Hope, Esq.

4. Wisdom accompanying Hercules—T. Hope, Esq.—500 guineas.

These are two fine pictures of this master.

5. Mercury and Hersé—valued at 200 guineas.
6. Mars disarmed by Venus—valued at 200 guineas.
7. Mars and Venus—Mr. Willett—250 guineas.
8. Mars and Venus united by Love—H. Elwyn, Esq.—300 guineas.
9. The Daughter of Paul Veronese—not in the printed catalogue.
10. Leda—the Earl Gower—300 guineas

A fine piece of colouring.

11. The Finding of Moses—Mr. Maitland —40 guineas.
12. The Judgment of Solomon—the Duke of Bridgewater—60 guineas.

13. An Allegory—(Le Respect)—valued at 200 guineas.
14. An Allegory—(L'Amour heureuse)—200 guineas.
15. An Allegory—(Le Dégoût)—150 guineas.
16. An Allegory—(L'Infidélité)—150 guineas.
17. Europa—Mr. Willett—200 guineas.
18. The Israelites leaving Egypt—not brought to England.
19. The Burning of Sodom—not brought to England.

PADUANINO.

Born—1552.
Died—1617.

1. Rinaldo and Armida—T. W. Hope—350 guineas.

GIACOMO PALMA—THE OLD.

Born—1548.
Died—1596, aged 48.

This eminent painter was a disciple of Titian, and his manner resembled that master's style so much, that he was employed to finish several

works which Titian had left imperfect. His colouring has much force and brightness, from the mass of it being kept very pure, and the gradations from the high lights being formed by glazings.—His landscape is rich and brilliant, and is generally composed in a grand manner.

1. Venus and Cupid—valued at 250 guineas.
2. Herodias—Mr. Nesbit—150 guineas.
3. Venus combing her Hair—does not appear in the printed catalogue.
4. St. Catharine—Mr. Bryan—30 guineas.
5. Portrait of a Lady—Mr. Skipp—60 guineas.
6. Portrait of a Doge of Venice—Duke of Bridgewater—400 guineas—not engraved.
7. Holy Family with St. John—Duke of Bridgewater—200 guineas.

The works of Palma are very often mistaken for those of Titian; although to the critical observer a difference of character in his figures is very perceptible, as well as a difference of handling in the execution.

FRANCESCO BASSANO.

Born—1550.

Died—1594, aged 44.

1. Mid-day—
2. Christ curing the Paralytic—Mr. Willett —20 guineas.
3. A Farm—Mr. Justice Lawrence—20 guineas—not engraved.
4. A Shepherd sleeping—Mr. Walton—20 guineas—not engraved.
5. The Ark—the Earl Gower—20 guineas —not engraved.

LEANDRO BASSANO.

Born—1558.

Died—1623, aged 65.

The Last Judgment—the Earl of Bridgewater—100 guineas—not engraved in this collection.

The works of Giacomo, Francesco, and Leandro Bassano, are very variable in their quality,—sometimes fine, but often very slovenly painted, and always *mannered*. Leandro is the least known in this country, but his fine works are best calculated to please the English taste. The late Walsh Porter, Esq. had a very fine picture by this master which he obtained from the author of these compilations, and which was purchased by the late Mr. Grignon in Italy.

CAGLIARI.

Adoration of the Kings—valued at 200 guineas.

ALESSANDRO VERONESE.

Born at Verona in 1600.
Died . . . . 1670, aged 70.

This master cannot be regarded as entirely Venetian.—He studied the works of Correggio, and also those of the Florentine masters, and adopted a style as much Florentine as Venetian.

1. The Angels appearing to Abraham—E. Cox, Esq.—100 guineas.
2. The Chastity of Joseph—the Duke of Bridgewater—200 guineas.

In shortly detailing the various qualities of the principal masters of the Venetian school, a character is formed of the school itself.—Brilliant, and fascinating beyond all others in the splendour of its colouring; learned and rich in its great compositions, it may be said to give the representations of beautiful nature in a more animated and glowing manner than any other; while some of its great works, as the St. Peter Martyr, will rank with the most sublime compositions of Michael Angelo, or Raphael.

To the school of Venice all the other schools were indebted for that suavity of colouring which first relieved the art from the dry and Gothic manner which had existed previous to the period of Giorgione and of Titian; and whose principles were more or less adopted by those schools, although differing in their mode of execution.—Giorgione borrowed from Leonardo da Vinci, and on that great model improved the design of the Venetian school, while the other schools, in their turn, borrowed from Giorgione.

England is rich in the works of Titian, and although many of these works have been painted above 300 years, they still retain their pristine beauty.

NEAPOLITAN SCHOOL.

This school which is the least numerous, and probably on that account the least important of any of the Italian schools, has derived more consequence from the works of Salvator Rosa, than from any of its other masters.

From the political relationship which existed between the courts of Spain and Naples, it sometimes occurs that Spanish painters have been classed as belonging to this school. This is certainly erroneous, and must have taken its origin from a desire on the part of Italian writers to attach as much importance to their own country as they possibly could, by ranking Velasquez and Spagnoletto as belonging to one of their own schools. With whatever justice this may be done in regard to the latter, who was principally educated in Italy; still that country can have but little claim to the former, although he resided for some time at Rome.

La Galerie du Palais Royal has classed these eminent painters as belonging to this school, and

the present list, made out in conformity with that arrangement, has adopted the same classification.

GIUSEPPE RIBERA,
CALLED
SPAGNOLETTO.

Born at Xativa in Spain 1589.
Died . . . . 1656, aged 67.

This eminent painter at an early period of life left his native country and visited Parma, where he studied the works of Correggio, and imbibed the first principles of his art from that great prototype. He afterwards studied at Rome, and adopted the manner of Caravaggio, on whose style he principally formed himself. Having attained a certain degree of celebrity from the excellence of his design, and his powerful manner of colouring, which, however, is in general too black, and partakes too much of that of the master he last imitated; he was engaged by the King of Naples to take up his residence there, where he afterwards remained, and was much employed for the court of Spain.

The principles which he had first acquired in the study of Correggio still appeared to shine eminent in some of his works, and when he departed from his usual style, and painted pictures in a clear manner, he produced works of a much

more harmonious and pleasing nature,—among which may be classed one in the possession of Sir T. Baring, representing a holy family. This *chef-d'œuvre* was brought by Monsieur Le Brun from Spain.

The pictures by Spagnoletto in the Orleans gallery were:

1. Christ among the Doctors—Duke of Bridgewater—150 guineas.
2. Heraclitus—Earl Darnley—20 guineas.
3. Democritus—Earl Darnley—20 guineas.
4. Heraclitus—Earl Gower—20 guineas.
5. Democritus— Nesbit, Esq.—20 guineas.

LUCA GIORDANO.

Born—1629.
Died—1705.

This master lived at a period when the art began to be on the decline, and before his death it had almost sunk into insignificance, when compared with preceding times.

1. Christ driving the Buyers and Sellers out of the Temple—valued at 100 guineas.
2. The Pool of Bethesda—valued at 100 guineas.

DON DIEGO VELASQUEZ DE SILVA.

Born at Seville in 1594.
Died . . 1660, aged 66.

The school of Spain for a long time little known out of that country, from the strict prohibitory edicts which existed against sending works of art out of the kingdom, is one of the most brilliant and important. That of Naples is very far its inferior, and but for Salvator Rosa, is hardly to be named with it. The Peninsular war, as conducted by Napoleon, in breaking the fetters of the Inquisition, also set these edicts at nought; and Europe in general had an opportunity of judging of the superlative merit which belongs to the various schools of Spain, and of estimating the works of Velasquez, of Murillo, of Ribalta, and other great masters, according to their merit. England, as well as France, now possesses a part of these treasures of art, and every connoisseur can now form that opinion for himself, which he was formerly obliged to receive from the accounts of others.

Velasquez was one of the great ornaments of his age,—he lived at a period when the works of Rubens and Vandyck had called to them the attention of every lover of art; he cultivated the

friendship of Rubens, and these two eminent men had the greatest esteem for each other. Velasquez had the good fortune to live under the patronage of a monarch who knew how to appreciate and to reward just merit, and whose love of art was best shown by the unbounded encouragement which he bestowed on talent.—Philip IV. was an enthusiastic admirer of painting, and devoted many of his leisure hours to the contemplation of the works of the great masters. When he was informed that a part of the palace of the Buon Retiro at Madrid was destroyed by fire, in which were many of those magnificent works which had been collected by the Emperors, Charles V. and Philip II., his first question was, "Is the Venus del Prado safe?"—Yes.—"Then thank God my loss is not so great." The Venus del Prado of Titian was one of his most celebrated pictures.

Velasquez possessed a freedom and splendour of colouring, which placed him on a par with Rubens. His design is always good, and his compositions are full of science and learning. His portraits possess great vigour and truth; they vie with those of Rubens in point of fine and transparent colouring, and they are equal to those of Vandyck for character.

The pictures by Velasquez in the Orleans collection were:

1. Lot and his Daughters—H. Hope, Esq. —500 guineas.

Sold at the sale of Mr. Hope's pictures in 1816.

2. The Finding of Moses—the Earl of Carlisle—500 guineas.

The fine works of this master are exceedingly rare out of Spain, and seldom to be met with in private collections. His principal works were painted for the Spanish crown, and none of these great compositions, by which we may judge of the merit of the painter as we do by the great works of Rubens, or of Murillo, have found their way to this country; while on the other hand many of his unfinished pictures and sketches have had too much consequence attached to them. Two of his fine portraits, the Count Duke of Olivares, Minister of Philip IV.; and a portrait of himself, which were formerly in one of the royal palaces of Spain, were imported to this country by the author of these sketches in 1813, and are now in the possession of the Marquis of Lansdowne.—They are in his most powerful manner of colouring, and are full of character.

A capital picture, as large as nature, of Philip IV. going to the chase, with a splendid back-ground landscape, in which is introduced a large dog, was likewise purchased by Mr. Buchanan in Paris about two years ago, as companion to a fine

picture by Murillo of a Moorish prince, which also came into his possession, and was formerly brought from Spain by Monsieur Le Brun.

A beautiful portrait by Velasquez was lately sold at Fonthill, and was acquired by its former possessor, Mr. Beckford, who again became the purchaser of many of the most select pictures of that collection.

Mr. Gordon of Edinburgh possesses another capital portrait by this master, in his small but choice collection of the works of the great masters.

THE FRENCH SCHOOL.

This school has derived its principal importance from the works of Nicholas Poussin, of Claude de Lorraine, of Le Sueur, and Le Brun.

The Orleans collection, so rich in the works of the Italian masters, possessed but very few examples of its own native school. It is true that much good taste and discrimination were shown in the selections which were made, as it possessed some of the finest pictures of their most classical painter, Nicholas Poussin; but it appears singular that the works of so eminent a painter as Claude de Lorraine should not have found a place in this collection: at least, no example of importance of that master was in this collection at the period of its arrival in England, nor does it appear from the book of engravings of this gallery, that such had ever been in it.

NICHOLAS POUSSIN.

Born in 1594.
Died 1665, aged 71.

This distinguished painter, connoisseur, and classical scholar, was born at Andily in Nor-

mandy. He was descended of a noble family whose fortunes had been ruined during the civil wars of Charles IX. and Henry III.; his father had served in the army of Henry IV.

Poussin, having received a classical education, and being particularly attached to painting, adopted that art as his profession, and from the commencement of his career made the study of the antique his principal care. Not finding any one in France to instruct him according to the elevated ideas which he had formed from a contemplation of the works of Raphael, as conveyed to him through the engravings of Marc Antonio Riamondi, he determined on making Rome his principal residence; and accordingly went to that capital for the purpose of studying the works of the great masters themselves, and those noble specimens of Grecian antiquity which were concentrated there.

Poussin had many difficulties to contend with shortly after his arrival at Rome; he had been invited thither by the celebrated Italian poet, the Cavaliere Marino, who introduced him to the Cardinal Barberini; the cardinal shortly afterwards quitted Rome on his legation to Spain, and the Cavaliere Marino dying about the same period, left him a friendless and unknown stranger in a great capital, without money, and nothing but his genius and talents to depend on for subsistence. His

courage and enthusiasm for his art, however, overcame these discouragements, and he soon raised himself into the notice of the protectors of art.

The first works of Poussin were painted in large, and partook of the style of colouring which belonged to the French school, in which he had acquired the rudiments of the art; he afterwards, however, adopted that scale for the size of his figures, of which the greater number of his works are painted, being from fifteen to eighteen inches, and the expression is well understood by every connoisseur, when it is said "the size of Poussin's figures."

Having acquired much celebrity from some of the great works which he executed at Rome, he was employed by the Cavaliere del Pozzo to paint a series of the seven sacraments. These added to his reputation, and he received a commission from Monsieur Chantelou of Paris to paint a second set of these, which he did with some variations, and which are those that were afterwards purchased for the Regent, Philip of Orleans:—the first series came likewise to England, and are in the possession of his Grace the Duke of Rutland, at Belvoir Castle.

The pictures in the Orleans Collection were:

1. The Sacrament of Baptism—the Duke of Bridgewater—700 guineas.

2. The Sacrament of Penance—idem—700 guineas.
3. The Sacrament of Confirmation—idem —700 guineas.
4. The Sacrament of Eucharist—idem— 700 guineas.
5. The Sacrament of Extreme Unction— idem—700 guineas.
6. The Sacrament of Ordination—idem— 700 guineas.
7. The Sacrament of Marriage—idem—700 guineas.
8. The Birth of Bacchus—W. Willett, Esq. —500 guineas.

This poetical composition was sold at the sale of Mr. Willett's pictures in 1819, and is now in the possession of Mr. Erard of Paris.

9. Moses Striking the Rock—Duke of Bridgewater—1000 guineas.

This is one of the capital pictures of Poussin.—It was painted for Monsieur Gillier at Rome; and afterwards belonged to M. de L'Isle Sourdiere,—to the President de Believre,—to M. de Dreux,—the Marquis de Seignelay, and latterly came into the Orleans Collection. It was painted at that period which is considered his best, and when he had adopted a lighter style of pencilling. It is painted on a white ground.

10. Moses trampling on the Crown of

Pharaoh—Duke of Bedford—400 guineas.

11. The Exposing of Moses—the Earl Temple—800 guineas.

This is one of his capital pictures.

12. St. Paul supported by Angels—W. Smith, Esq.—400 guineas.

Now in the possession of G. Watson Taylor, Esq.

It is much to be regretted that so many of Poussin's best pictures are painted upon red coloured grounds, where the shadows have become quite opaque, and the red ground itself of the picture appears through the thin glazings. It is also to be regretted that such grounds were so much in general use about the time that Poussin went to Rome; by which many of the best pictures of that period have suffered in consequence. Like Claude, however, he became aware from experience of the imperfections of these grounds, and his later pictures are painted in a much lighter and clearer manner than his earlier works, and upon grounds prepared with white, as in the older manner.

The fine poetic genius of Poussin, and his profound study of the antique, directed his attention to the painting of those subjects which the Greeks used frequently to give in their compositions.—

Subjects from mythological history, and also Bacchanalian compositions he painted of choice in his later time, in preference to all others; and we have the good fortune to possess in this country many of those works wherein he has so much excelled, and which in point of elegance of design have rivalled the Greeks themselves. Of these may be particularly cited the two Bacchanalian subjects in the possession of the Earl of Ashburnham, formerly in the collection of Mr. Delmé, which possess a much finer style of colouring than his works in general, and at the same time all the other perfections of the master.

Another picture of this class, also of high importance, and possessing all the excellencies of art, is that which was in the collection of Monsieur de Calonne, was purchased by Mr. Troward, was afterwards in the collection of Lord Kinnaird, and now belongs to T. Hamlet, Esq. representing nymphs dancing. This joyous scene has been always justly regarded as one of his capital performances.

In the Museum of Paris are several very fine landscapes by this master, in particular that known by the name of the Diogenes, which shows that his talents in that department were also of the highest order.

The compositions of Poussin in general, being the result of a learned and profound meditation,

are simple, grand, and judicious; and if his colouring sometimes wants force or carnation, it has proceeded from a conviction that the florid and gay are not always appropriate to that style of painting which may be considered as purely historical. A writer has said that in the fine classical subjects of Nicholas Poussin the mind is carried back into antiquity itself, and nothing is seen in his compositions to disturb the illusion.

Poussin, though modest and unostentatious in private life, was yet of a bold and decided character in whatever regarded public opinion as in reference to his art.—He was one of those who warmly supported the reputation of Domenichino against all the cabals which were formed to run down the works of that eminent painter. He formed a style of his own in colouring, and adopted certain proportions for his figures, contrary to, and in despite of the criticisms formed against him.

Poussin had not the good fortune to amass wealth, and for that reason he lived in great retirement.—One evening when the Cardinal Mancini had staid late with him, on Poussin lighting him to his carriage with the lamp in his hand,—"I pity you," said the Cardinal, "that you have not one domestic for such an office." "And I," replied Poussin, "pity your Excellency that you are obliged to keep so many."

Poussin was not only an able painter, but also a writer, and his opinions on art and artists have always been regarded with the greatest deference and respect.

CLAUDE GELEE DE LORRAINE.

Born 1600.
Died 1682.

It cannot be said that this collection possessed any works of consequence of this eminent master; a sketch therefore of his character will be deferred until there is occasion to notice some of his most magnificent pictures. In this collection there was only one.

A Sea Port—Mr. Rogers—50 guineas.

Catalogue of the remaining Part of the Orleans Collection of Italian Paintings, which were exhibited at Mr. Bryan's Gallery, in Pall Mall, and at the Lyceum in the Strand, for sale by private contract, and which were sold by Auction by Peter Coxe, Burrell, and Foster, at Mr. Bryan's Gallery, in Pall Mall, on Friday the 14th of February, 1800.

	Guineas.
1. Sebastien Bourdon.—*A Portrait* .	
2. Ditto.—*A Portrait* . . .	
3. Giacomo Palma.—*The Lady at the Bath* .	
4. Federico Baroccio.—*The Burning of Troy*	14
5. Watteau.—*A Fête Champetre* . .	11
6. Giacomo Bassano.—*The Portrait of a Woman*	8½
7. Giovanni da Bellini.—*The Adoration of the Kings*	16
8. Lanfranco.—*The Annunciation* . .	8
9. Pietro Perugino.—*The Madonna and Infant Christ*	5
10. Simon Vouet.—*An Allegory on Peace* .	10
11. Sebastien Bourdon.—*The Portrait of the Queen of Sweden* . . .	21
12. Innocentio Francucci.—*The Nativity* .	20
13. Calabrese —*The Martyrdom of St. Peter*	12
14. Michael Angelo de la Bataille.—*A Masquerade*	13
15. Polidoro de Caravaggio.—*The Graces* .	18
16. Michael Angelo Caravaggio.—*The Transfiguration*	12
17. Orazio Gentileschi.—*A Man with a Cat*	12
18. Guido Cagnacci.—*The Martyrdom of a Saint*	18
19. Donducci.—*A Sketch for an Altar* .	9

		Guineas.
20.	Paolo Mathei.—*Salmacis* . . .	30
21.	Michael Angelo Caravaggio.—*Abraham sacrificing Isaac* . . .	47
22.	Valentin.—*The Senses* . . .	33
23.	Andrea Solario.—*Herodias* . .	41
24.	Benvenuto Garofalo.—*The Holy Family*	51
25.	Giuseppi Cesari.—*Susannah and the Elders*	18
26.	Paolo Veronese.—*An Allegory* .	39
27.	Guido Rheni.—*St. Sebastian* . .	22
28.	Girolamo Muziano.—*The Raising of Lazarus*	56
29.	Luca Cambiasi.—*Judith* . .	22
30.	Titiano Vecelli.—*The Portrait of a Female*	40
31.	Giacomo Palma.—*Venus and Cupid* .	52
32.	Benvenuto Garofalo.—*The Holy Family, with St. Catherine* . . .	32
33.	Luca Giordano.—*The Pool of Bethesda* .	32
34.	Paolo Veronese.—*An Allegory* . .	44
35.	Titiano Vecelli.—*The Portrait of a Lady, called l'Esclavone* . . .	80
36.	Luca Giordano.—*Christ driving the Money Changers from the Temple* . .	50
37.	Giacomo Bassano.—*St. Jerome* . .	20
38.	Annibali Caracci.—*A Portrait* . .	36
39.	Guido Rheni.—*Mater Dolorosa* .	36
40.	Guercino da Cento.—*St. Jerome* .	39
41.	Titiano Vecelli.—*The Portrait of Count Castiglioni*	63
42.	Paolo Veronese.—*An Allegory* . .	46
43.	Raffaello da Urbino.—*The Descent from the Cross*	60
44.	Giorgione.—*St. Peter the Martyr* .	38

		Guineas.
45.	Maitre Roux.—*The Woman taken in Adultery*	32
46.	Raffaello da Urbino.—*Christ praying on the Mount* (companion to lot 43) .	42
47.	Pietro Perugino.—*The Adoration of Christ*	
48.	Julio Romano.—*The Birth of Hercules* .	80
49.	Paolo Veronese.—*Mercury and Hersé* .	105
50.	Salviati.—*The Rape of the Sabines* .	34
51.	Michael Angelo Buonaroti.—*Christ praying on the Mount* . . .	52
52.	Julio Romano.—*The Birth of Jupiter* .	38
53.	Paolo Veronese.—*His own Portrait between Virtue and Vice* . . .	60
54.	Andrea del Sarto.—*Jupiter and Leda* .	105
55.	Raffaello da Urbino.—*The Portrait of Julius II.*	36
56.	Benvenuto Garofalo.—*The Transfiguration, after Raffaello da Urbino* . .	155
57.	Paolo Veronese.—*Mars disarmed by Venus*	50
58.	Raffaello da Urbino.—*Madonna and Infant Christ*	150
59.	Michael Angelo Buonaroti.—*The Holy Family*	90
60.	Francesco Albano.—*Christ and the Samaritan Woman* . . .	42
61.	Antonio da Correggio.—*The Holy Family*	200
62.	Giorgione.—*Cupid stung by a Bee, complaining to Venus*	195
63.	Guido Rheni.—*David and Abigail* .	255
64.	Giorgione.—*The Adoration of the Shepherds*	155
65.	Titiano Vecelli.—*Perseus and Andromeda*	310
66.	Antonio da Correggio.—*Danae* .	650

THE FLEMISH SCHOOL.

Long before the introduction of the Italian part of the Orleans Collection into England, and even before the Duke of Orleans had disposed of any part of his gallery of paintings, proposals were made to him on the part of T. M. Slade, Esq. to purchase the entire collection so far back as the year 1792.—The author of this work will here give the information which he received from Mr. Slade himself, in reference to that negotiation, and which is exceedingly interesting.

Mr. Slade in his letter to him, dated 2d February, proceeds:—

"In the month of May, 1792, the late Lord Kinnaird and Messrs. Morland and Hammersley asked me, if I would join them in the speculation of purchasing the whole of the Orleans Collection; for which they were to provide money, and I to find judgment as to their value. This proposal suiting me, I readily acquiesced in it; and on the 8th of June I set off from my house at Rochester

for Paris, carrying with me a letter of credit on the house of Peregaux and Co. for fifty thousand pounds sterling. I arrived at Paris the very day the king had fled: the city was in the greatest confusion, and under martial law; however, the keepers of the gallery had orders to let me have free access at all hours, and to take down any pictures which I wished to inspect.

" A negotiation on the part of Lord Kinnaird had been begun through the means of a Mr. Forth, a gentleman who was intimate in the family of the Duke of Orleans. After two or three days that I had been in Paris, I was requested on the part of the Duke of Orleans to make a valuation of all the pictures in the collection, and to make an offer. This I represented was contrary to all usage, as it was for His Royal Highness to fix the price, and to make a demand—all expostulation, however, on this point was in vain; for unless I acceded to these conditions the negotiation could not be entered into.—I was therefore compelled to make a valuation, which I presented to the Duke; but when he saw it, he got into a rage, and said he was betrayed, and that I was in league with Monsieur le Brun, the director of His Royal Highness's gallery, as there was only 20,000 livres difference between his valuation and mine. I most positively assured the duke

that such could not be the case, as I was not acquainted with Monsieur le Brun; had never spoken to him in my life; and only knew him by reputation. This casualty, however, gave a check to the affair. The Orleans party at this time became every day stronger at Paris, and the duke so popular, that he flattered himself he should speedily be elected regent—he suddenly, therefore, resolved not to sell that collection, on the credit of which he had already borrowed considerable sums of money for the purpose of influencing the public mind: thus was this first, and most important negotiation broken off, to my great mortification, and I returned to England, having accomplished nothing.

"I had not long left France, when Lord Kinnaird informed me that the Italian part of the Orleans Collection had been disposed of; that the duke had lost a large sum of money at billiards to Monsieur la Borde, the elder; and that the bankers were so pressing upon him that he was compelled to let them have the Italian pictures to pay his debt;—that the Flemish and Dutch pictures still remained, but there was not a moment to be lost in endeavouring to secure them for this country. I accordingly set off a second time for Paris, and on my arrival was again required to make a valuation, which I did; and, strange to

say, it again came within 10,000 livres of Monsieur le Brun's valuation.

"On this occasion my offer was accepted, a memorandum of agreement was signed, and I conceived all to be settled; but the duke having learnt that he could obtain a larger sum from the Empress of Russia, objected to ratifying the sale, unless he was allowed the difference of exchange, which was at that time exceedingly favourable for England: this I acceded to, being anxious to terminate the affair, and I flattered myself that all obstacles had been removed; but no! the duke had nearly outwitted himself by this delay. The numerous creditors, to whom he had pledged different parts of the palace, rose up, and claimed the pictures as a part of the furniture, and refused to let them be removed. I consulted an able advocate, who advised me, as I spoke the French language fluently, to plead my own cause. I accordingly attended the first meeting of the creditors, in the great hall of the Palais Royal—from thirty to forty claimants were present—I urged the justice of my claim, which they did not seem to allow; and I boldly declared, that, if they would not suffer me to remove the pictures, I had the power, and would enforce it, of lodging a protest against their being sold to any other person; in which case, the duke could not satisfy their de-

mands to any extent. This threat had the desired effect, and next day I was informed that I might remove them at my own risk. I lost no time in availing myself of this permission, and had them carried to a large warehouse adjoining the Palais Royal.

"Here again I had fresh difficulties to encounter; and considering the state of the times, very considerable risk; for while I was having them cased up, I was surrounded by a parcel of people, many of them artists, who declared that it was a shame so capital a collection should be permitted to go out of the kingdom, and seemed from their language determined to prevent it. Some of them asked privately by what route they were to go;—I had told the people employed in the *emballage* that they would be sent off by land for Calais: so soon however as the packing was completed, I had them all privately in the night put on board a barge which was in readiness, and sent by the Seine to Havre de Grace; from whence they were immediately forwarded to England, and were safely landed at the Victualling Office at Chatham.

"I was at that time a man of good fortune, and held a place under government. My house was at Chatham, where I had a very excellent

gallery of pictures for my own gratification. So soon as these pictures were landed, I had them arranged in my gallery, and for some months had an opportunity of gratifying visitors with a view of my acquisition; of which, considering the risks I had encountered, I was very proud.

"The following season the collection was carried to London, where it was exhibited for sale by private contract, at the Old Academy Rooms in Pall Mall, under the direction of Mr. Wilson of the European Museum; and you may judge of the general interest which this collection created, when I inform you, that above one hundred pounds per day was received during the last week of the exhibition, at one shilling admittance only. I had the entire control over this valuable property, and fixed those prices which I considered as fair, but which have since proved to be much under the real value of the pictures. Many of the finest were sold in the course of a few days, and I can give you the names of the purchasers, with the prices of the principal pictures; but not having retained one of the marked catalogues, I must refer you to Mr. Wilson for the prices of those which were not of so great value, although it may be said that the whole collection was good."

The above letter is here given as containing a

short and interesting history of the introduction of this branch of so important a collection into England.

The names of purchasers of this part of the collection, which the author of these compilations received from Mr. Wilson, are as follow :—The Duke of Richmond, the Marquis of Lansdowne, the Earl of Carlisle, the Earl of Ossory, the Earl of Darnley, the Baron Nagel, Lord Eardley, Viscount Dudley and Ward, —— Danby, Esq. of Yorkshire, Walter Fawkes, Esq. of Farnley-Hall, M.P., Edward Knight, Esq. of Portland Place, Lady A. Polwarth, Joseph Smith, Esq., Mr. Vandergucht, the Count de Bruhl, the Earl of Buckinghamshire, General Craig, Sir Francis Basset, Lord Gower, Miss Ottway, the Earl of Gainsborough, Viscount Clermont, William Smith, Esq. M.P., Monsieur Mickel Basil, Payne Knight, Esq. M.P., the Countess of Hardwicke, Sir John Nelthorpe, W. Beckford, Esq., J. Davenport, Esq., George Hardinge, Esq., —— Taylor, Esq., and Sir Philip Stephens.

The same classification of the pictures follows here, as in the Italian part, and as given in the *work of engravings* after the pictures of the *Palais Royal*.

SIR PETER PAUL RUBENS.

Born at Cologne, in 1577.
Died at Antwerp, in 1640, aged 63.

This eminent person, often distinguished by the title of Prince of the Flemish Painters, must ever be regarded as one of the greatest men who has appeared in the world of art. Whether we consider his great and universal talent of embracing every thing which came within the range of this science, and of portraying it with the same happy facility, in grand historical composition, or in landscape; in allegorical subjects, or in portrait; in the representation of animals of a domestic or of a savage class, in action, or in repose,—all equally bear the stamp of truth and of nature; all equally show a great, enlightened, and comprehensive mind. The fire of his glowing pencil is only equalled by the versatility of his genius, and by the facility and rapidity with which he combined his subjects; while the beautiful blending of his colours, and the judicious length to which he has carried the finishing of his pictures, produce a splendour, that surpasses every master of the same school, and rivals the works of the great Venetian masters.

That a man of such unbounded talents as Rubens should be regarded with respect, and his society courted during his lifetime, is what might

be expected;—that his works should have held the high rank which genius has stamped upon them, is not to be wondered at. The first collections in Europe have always assigned to them that place which their superior claims to merit possess; and in his finished compositions, as in his first sketches, he has been prized by the connoisseur.

Some of the pictures which this collection possessed of this master were of the finest class; as were likewise several of the series of sketches for the great pictures, representing the history of the Emperor Constantine.

The pictures were as follow:

1. The Judgment of Paris—Lord Kinnaird —2000 guineas.

This picture, which is one of the most beautifully coloured pictures of Rubens, and possesses a delicacy of finishing equal to any of his works, has always been regarded as one of his capital productions; it was afterwards sold for 2500 guineas, and is now in the possession of T. Penrice, Esq. of Great Yarmouth, Norfolk.

2. The Rape of Ganymede—valued at 400 guineas,

was for some time in the possession of Messrs. Boydells of Cheapside.

3. Venus returing from the Chase—valued at 400 guineas,

was afterwards in the possession of the late Mr. Harris of Bond-street.

4. The Continence of Scipio—Lord Berwick—800 guineas.

A fine picture of the master.

5. Thomyris—the Earl Darnley—1200 guineas.

This is a magnificent picture by Rubens, and possesses all that is rich and splendid in colouring.—It is at Cobham Hall, in Kent.

6. The Adventures of Philopœmen—valued at 600 guineas.
7. The St. George, with a view of Richmond in the back ground—W. Morland, Esq.—1000 guineas.

This curious and interesting picture was afterwards sold by the late Mr. Morland to his present Majesty.

The Twelve Sketches by Rubens, representing important events in the history of the life of the Emperor Constantine, were at first valued as a series at only 1000 guineas, but no one having come forward to purchase them as a collection, they were afterwards estimated separately, and brought

nearly double the original sum demanded. They were as follow:

1. Marriage of Constantine—valued at 100 guineas.
2. The Miraculous Cross—100 guineas.
3. The Labarum—100 guineas.
4. Battle of Constantine and Maxentius—Sir Philip Stephens—200 guineas.

This was considered to be the most capital sketch of the series. It is now in the possession of the family of the late Lord Ranelagh.

5. Death of Maximilian—200 guineas.
6. Triumph of Constantine—200 guineas.
7. Entry of Constantine into Rome—150 guineas.
8. Constantine restores Liberty to the Senate—150 guineas.
9. Constantine gives the Command of the Fleet to Crispus—100 guineas.
10. Foundation of Constantinople—Sir Philip Stephens—70 guineas.
11. Constantine worships the Cross—80 guineas.
12. The Baptism of Constantine—100 guineas.

Having given a list of the pictures which were in this collection, we shall now return to say a few words on the celebrated author of them.

Rubens, in his youth, received a liberal and

classical education. His father, who had been one of the senators of Antwerp, was, from the political troubles which existed at that period in the Low Countries, induced to leave the place of his nativity, and to take up his residence at Cologne, where this celebrated painter was born on the feast of St. Peter and St. Paul, and from thence derived his name. On the city of Antwerp being again placed under the dominion of Spain, his father returned and resumed the administration of his office of senator and magistrate.

Rubens, having perfected his education and studied several years under Otho Venius, had attained his twenty-third year when he expressed a strong inclination to visit Italy: he received letters of introduction from the archduke Albert, governor of the Netherlands, to Vincenzio Gonzaga, duke of Mantua, and in 1600 he set out on his travels to that country.

Rubens took the route of Venice, and passed some time in that magnificent city, examining with great attention the works of the great masters of that school. This first opened his eyes to what degree of splendour the power of colouring could be carried; and his susceptible mind instantly embraced those ideas of it, which enabled him to form a style very superior to any thing which had appeared in his own country.

Having stored his thoughts with the excellencies of Titian, of Tintorett, and of Paul Veronese, whose broad manner of effect he particularly admired, he proceeded to Mantua, where he was graciously received by the duke, who soon afterwards appointed him one of the gentlemen of his bedchamber, which afforded him every facility of studying the capital works of Julio Romano, and Andrea Mantegna, which were in the ducal palace; and which established that classical taste he already in a great degree possessed.

The colouring of the Venetian masters however still floated before him, and he could not rest satisfied until he had obtained permission of the duke to revisit that school of splendid colour; when, after a residence for some time at Venice, he established his own style, which was founded upon the principles of the Venetian, but retaining the execution of the Flemish school.

Rubens by this time had acquired great and just celebrity; he returned to Mantua, and afterwards visited Genoa, at both of which places he painted many most admirable works, as the palaces and churches bear witness. It is difficult to say whether all the fine pictures which the Genoese palaces contained were painted by him while in that city; the probability is that they were not, as, on his return to Antwerp, he carried

with him a reputation which induced the nobles of that city to give him commissions for many of his works after he had left Italy.—The French revolution however, that great key which opened the doors of all the palaces, and broke down the barriers and the entails of family property, till that time sacred in Italy, dispersed the collection of the nobles of Genoa, as it did those of Rome and of Florence. In consequence of these restrictions being taken off, the author of this work was enabled to procure for this country some of the most capital pictures of Rubens which were in Genoa. He transmitted to his friend, Mr. Irvine, then resident in Italy, letters of credit for the purpose of acquiring works of art of the highest class; and that gentleman succeeded in procuring for him some of the most capital pictures which could then be attained, among which was the celebrated presentation picture by Rubens to Charles I., which had been purchased at the sale of that monarch's effects for the Prince Doria of Genoa, and in whose family it had remained until the entry of the French army into Italy. This fine work now forms the centre picture of the Stafford gallery.

The cause which gave rise to the painting of this capital picture is worthy of particular notice; and, indeed, forms not only an important event in the

history of the life of Rubens, but even did so in the political world, at the period that it was painted.

The fame of Rubens was long known to Charles, who had invited him to his court. Rubens himself was personally known to the favourite, James Duke of Buckingham, who had accompanied Charles to Spain while he was Prince of Wales, and who had already purchased from Rubens the celebrated collection of ancient pictures and marbles which that painter had brought together for his own gallery, and for which he had paid him the sum of £10,000 sterling; he had also obtained through his means information regarding the celebrated cartoons of Raphael, which were at that period in the Low Countries.

Rubens, whose talents were of a superior class, had already been employed at some of the courts of Europe, in matters of a diplomatic nature. At an early period of his life he was sent by one of his first patrons, the Duke of Mantua, as envoy to Spain, and accomplished the object of his mission to the satisfaction of his employer. He had been frequently consulted by the Infanta Isabella on the critical state of her government of the Low Countries, and she was so satisfied with his political intelligence and capacity, that in 1628 she sent him to Madrid for instructions regarding the negotiation of a peace between England and Spain,

the principal obstacle to which had been removed by the death of the Duke of Buckingham. Rubens was received in the most gracious manner by Philip IV. and his minister the Duke of Olivarez, and having received his instructions, he set out for England.

Although the real object of Rubens' mission to England was of a diplomatic nature, yet he concealed it for a time under the character of the painter, being desirous of sounding how matters stood, before he ventured upon a point of so much delicacy and importance. Charles was an enthusiastic lover of the art, and an admirer of the works of Rubens. He received him with every mark of attention and respect, and immediately commissioned him to paint several pictures for his fine collection, which Rubens did to the great satisfaction of that monarch.

Rubens did not lose sight of the object of his mission, and he took an opportunity of doing it in a manner which at the same time showed his address and his talent. He painted a picture in which all the blessings of peace are represented in glowing colours, and wherein Minerva is exhibited driving away Mars with the concomitant miseries of war. This picture he presented himself to the king, and took an opportunity, in a delicate manner, of alluding to the then state of

Europe, and the benefits which might result from an arrangement of the differences between England and Spain. The king, who had formed an esteem for Rubens, listened with attention to his suggestions, and expressed himself disposed to accede to a compromise. Rubens, who had hitherto abstained from showing the true cause of his visit to England, now produced his credentials as envoy, and a treaty was shortly thereafter concluded.

This fine picture was always highly esteemed by Charles, and is, in the abstract of the sale of the magnificent collection of that monarch, mentioned as the *most capital* picture by Rubens which was in the Royal Gallery. The composition is most poetically treated. It possesses the greatest science and skill in the distribution of the great masses of light and shade; while the female figures are designed with an elegance not always to be met with in the works of this master, and are painted entirely by his own hand. Rubens appears to have treated this subject *con amore*, and to have bestowed upon it every exertion to render it worthy of the object which he then had in view, and of the distinguished connoisseur to whom the presentation was to be made.

This picture was purchased by Mr. Irvine for

the author of these sketches in 1802, from the Doria Palace of Genoa, along with two grand Landscapes and a Triumphal Procession, also by Rubens, from the Balbi Palace of Genoa, which have since acquired great celebrity in this country. This was the first purchase which Mr. Buchanan made of works of art, and he then had an object in view which will be explained in the progress of this work.

In the catalogue of the Royal Collection, this fine allegory is known by the name of Peace and Plenty; it was purchased by Lord Gower, now Marquis of Stafford, for £3000. One of the landscapes was purchased by Lady Beaumont for £1500, and made a present of to Sir George Beaumont, who has now so nobly presented it to the British nation, along with the rest of his collection, for the purpose of forming the commencement of a National Gallery. The other landscape, containing a rainbow, was also on its arrival valued at £1500, and was exchanged by Mr. Buchanan with the late Arthur Champernowne, Esq. for a celebrated picture by Guido, from the Lancellotti Palace of Rome, representing the departure of Lot and his Daughters, which magnificent picture is now in the possession of T. Penrice, Esq. of Great Yarmouth, in Norfolk.—The Triumphal

Procession was also purchased by Mr. Champernowne for 800 guineas, and was retained by the family at the sale of his pictures in 1820.—This is another of the splendid works of Rubens, and although taken from the design of Andrea Mantegna while Rubens was at Mantua, yet he has treated it with a splendour of colouring that has rendered the subject completely his own, and left the original itself in the back ground.

The great landscape by Rubens which Mr. Buchanan exchanged with Mr. Champernowne, passed afterwards into the collection of G. Watson Taylor, Esq., and was sold last year by Mr. Christie, at the sale of that gentleman's pictures, to the Earl of Orford, for the sum of £2730 sterling—thus establishing the value of the first importation of works which Mr. Buchanan then made; which was but the commencement of a series of importations of the first consequence, and which now greatly enrich the stores of art in this country.

The works of Rubens in general must always hold a very high place in art. His great compositions are magnificent, and possess a unity and splendour, which has never been surpassed. His Landscapes equal those of Titian.—His Portraits are depicted with truth, and are full of character,—and his Lion Hunts possess an energy and force of action, that set all rivalship on that score at

defiance. The Royal Gallery of Munich may be called the Court of Rubens,—it is there that we see him in all his glory. At the same time it must be allowed that England now possesses many capital works of this great master, of whose great excellences we are enabled fully to judge.

An elegant writer in speaking of the landscape of Rubens, says—" In the grandeur of his landscape he is no way inferior to Titian;—the picturesque forms of his rocks and trees; the deep shadows of his glades and glooms; the watery sunshine, the dewy verdure, the airiness and facility of his touch, exhibit a charm, and show a variety of invention, which form a striking contrast with the mild serenity and uniform glow we admire in the fascinating productions of Claude."

In regard to the process of his colouring, the following extract from his own lessons may be given; and it will be found to correspond precisely with the practice he followed in the painting of those pictures which the celebrated Hacquin of Paris transferred from old panel to canvas;—" Begin," says he, " by painting in your shadows lightly, taking particular care that no white is suffered to glide into them—it is the poison of a picture except in the lights;—if once your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and

transparent, but heavy and leady.—It is not the same (continues he) in the lights; they may be loaded with colour as much as you may think proper; provided the tones are kept pure, you are sure to succeed in placing each tint in its place, and afterwards by a light blending with the brush, or pencil, melting them into each other without tormenting them; and on this preparation may be given those decided touches which are always the distinguishing marks of the great master."

Rubens in his later period resided principally at Antwerp, where he died in 1640, and was interred in the church of St. Jacques. A fine picture, in which the portraits of his family are introduced, is placed over his tomb, in which he is himself represented in the character of St. George, in compliment to the honour conferred on him by Charles the First, who had knighted him on account of his services, and of the personal esteem which he had for him.

Rubens was in every respect a great painter, an eminent scholar, and a perfect gentleman.

VANDYCK.

Born in 1599.
Died in 1641, aged 42.

In sublimity and delicacy of sentiment, in the elegance and grace of his characters, and in the correctness of his design, this amiable painter has probably surpassed his master. Great as the talents of Rubens were, powerful as his compositions are for their grandeur, their fire, and their splendour, yet if *he* is to be regarded as the Michael Angelo of the Flemish school, so with equal justice, may Vandyck be considered as the Raphael; —less powerful, but more chaste; less aspiring to the grand, but with more refinement of expression. A strict analogy may be traced by the critical observer between the relative qualities of these masters, and the balance between Rubens and Vandyck will in many particulars be found in favour of the latter.

The works of Vandyck have been long regarded with much favour in England; he is one of those masters whom we are accustomed to see when young, and whose works make a first and lasting impression upon us. The unaffected and genteel ease of his characters, the truth and simplicity with which they are repre-

sented, the suavity and brilliancy of his colouring, all combine to render his portraits peculiarly interesting. The Ecclesiastic, the Statesman, the Private Gentleman, are all as distinctly marked, as if we saw the characters themselves before us, while the facility and beautiful pencilling with which his portraits are executed leaves nothing to be desired in that particular branch of the art.

It has been asserted, that jealous of the talents of Vandyck, Rubens had advised him to confine himself to portrait-painting; without giving credit to the authenticity of this report, for Rubens was of a most noble and generous disposition, it cannot but be lamented that this accomplished painter had not bestowed more of his time and attention upon those works of an historical nature in which he has given such proofs of distinguished talent; and that the greater part of his time was devoted to the painting of portraits,—for however admirable these may be, and certainly no master ever excelled Vandyck in that particular department, yet such must always be considered as holding a secondary place, when compared with historical painting or the happy union of landscape with figures. Had Raphael never painted but portrait, the name of Raphael would only have been known to us as that of Moroni, or of any other excellent painter of portrait.

Having made these few remarks in regard to the character of this eminent painter, we shall now mention his pictures which were in this collection.

1. Family of King Charles the First—Mr. Hammersley—1000 guineas.

Afterwards sold to the Duke of Richmond,—a capital picture of the master.

2. Charles the First—a single figure.
3. Earl of Arundel.

This is the celebrated portrait of Thomas Howard, Earl of Arundel, one of the first great encouragers of the arts and sciences in England, and who formed the celebrated collection of marbles since known by the name of the Arundel marbles, of which the University of Oxford now possess a part, and the Pembroke Collection another branch of them.

This fine portrait was missing out of the Orleans Collection when Mr. Slade made the purchase of the Flemish school; and he was allowed a deduction of 10,000 francs out of the sum which he engaged to pay for the purchase. It was afterwards in the collection of Monsieur Robit, and when Mr. Bryan purchased that collection for Sir S. Clarke, Bart. and G. Hibbert, Esq. in 1801, it came with those pictures to England, and was

purchased by the Duke of Bridgewater for 500 guineas.

This portrait, which is now in the collection of the Marquis of Stafford in Cleveland-row, is, in point of fine character and facility of execution, one of the finest works of the master. It hangs in one of the drawing-rooms next the window to the Green Park.

4. Duke of York.
5. An English Gentleman.
6. An English Nobleman.
7. His Lady.
8. A Widow Lady.
9. The Princess Falsbourg.
10. Portrait of Snyders—the Earl of Carlisle—400 guineas.

This is another of the very capital portraits by Vandyck, and is now at Castle Howard.

Among the many fine pictures of the great masters which the author of this compilation has been the means of bringing to this country, none is more interesting than the celebrated portrait of Charles the First, which was purchased for him by Mr. Irvine in Rome, out of the Bernini palace, and which is now in the collection of his present Majesty. This picture was painted by Vandyck in three views, a full face, profile, and three-quarters, for the purpose that the Chevalier Bernini

should execute a marble bust from it. On the bust arriving in England, Queen Henrietta Maria wrote a complimentary letter to the Chevalier, which was preserved among the documents of the Bernini family, and was received by Mr. Irvine when he purchased the picture. This curious document was put into a slight frame with a glass by Mr. Buchanan, and delivered by him to the late Mr. Henry Tresham, R.A. on account of Mr. Champernowne, when the picture became the property of that gentleman; and it is believed that it remained in the possession of Mr. Tresham at the time of his death. The late Walsh Porter, Esq. purchased the picture from Mr. Champernowne; but he either was not aware of this curious document, which ought never to have been separated from the picture, or Mr. Champernowne had himself forgotten the circumstance of its being in the hands of Mr. Tresham. It was no doubt sold at the sale of Mr. Tresham's effects, or passed into the hands of his relatives.

The picture itself of Charles may be considered of importance, not only as a fine work of the master, but as being one which conveys the most perfect resemblance of that illustrious patron of the arts. It is painted with the same facility of touch and breadth of manner as the portrait of the Earl of Arundel above cited. The portraits of both of

these illustrious characters have been engraved by Sharp from these two pictures.

England possesses many capital works by Vandyck—hardly any collection of consequence is without one. Among those which are eminently fine, besides the three particularly above remarked, may be cited the portrait of the Abbé Scaglier, a full-length, in the possession of Sir Thomas Baring, Bart. and a half-length of Queen Henrietta Maria painted in his most delicate manner, which is in the possession of Alexander Gordon, Esq. of Edinburgh. The Marquis of Stafford possesses a beautiful picture of the Virgin and Child by Vandyck; and the Countess de Grey has also many fine pictures of this master.—The pictures by Vandyck at Warwick Castle are well known to every lover of art.

One of the finest pictures of this master is a gentleman standing at full length, accompanied by a dog, which is in the possession of the family of Van Steers at Antwerp, to whom the Chapeau de Paille by Rubens formerly belonged. Mr. Buchanan offered Mr. Van Steers a large sum for this portrait of Vandyck, but could not obtain it. It may now probably, however, be attained from the family of Van Havre, owing to the death of the old Baron Steers.

DAVID TENIERS, JUNIOR.

Born at Antwerp in 1610.
Died . . 1694, aged 84.

The Flemish school, although principally celebrated for its compositions upon a large scale, as in opposition to that of Holland, nevertheless possessed some artists who were esteemed for their compositions in small, of whom David Teniers, junior, takes the lead.

Teniers received the principles of his art from his father, and formed himself upon his design of subject; but he was also the disciple of Adrian Brouwer, and likewise studied in the school of Rubens, from whose precepts and directions, especially in the art of colouring, he received great improvement.

No artist has ever appeared who possessed a greater versatility of talent than Teniers, especially in his imitations of all the masters of the different schools, termed by the Italians *Pasticci;* and in making this sort of studies, he formed for himself a manner, distinguished for the facility of his execution, the freedom of his touch, and a purity and clearness of colouring in which he has been surpassed by no master in any of the schools of painting; his skies possess that clear and silvery hue, his figures that transparent and spiritual

touch, which constitute a great part of the beauty of this master's works.

Teniers painted interiors, generally representing parties of Flemings in the lower stations of life; they carry with them a character, and have the true stamp of Nature impressed on them, in such a manner as to render them interesting to every observer. He frequented the meetings, feasts, and sports of the peasantry, studied the manners, attitudes, actions, and passions of every age and sex, so as to be enabled to give an interest to his fêtes and *kermesses* which has made them the admiration of the connoisseur of painting, and given them a place in the first cabinets of Europe.

Teniers possessed a much better and a more refined taste in the representation of those subjects than any of the other masters of the Flemish, or of the Dutch schools. He has avoided that vulgarity of character and of expression, which are to be found in the works of the two Ostades, and those objectionable representations which are too often to be met with in the works of Adrian Brouwer and Jan Stein. He associated indeed with the lower classes, as these other masters had done; but it was to study their manners and habits, not to enjoy their company.

Teniers had the good fortune to possess the patronage of some of the most distinguished con-

noisseurs of painting of his own period.—The Archduke Leopold was his first patron, and laid the foundation of his future fortune. Don John of Austria and Christina of Sweden both appreciated and rewarded his merit, and the King of Spain admired his works so much, that he took him into his service, employed him constantly for several years, and had an apartment in his palace appropriated to his works, which received the name of the Teniers Gallery. In this chamber some of the best of Teniers' works were to be found, and it remained untouched until the arrival of the French army at Madrid, when this and the other galleries and collections in that country suffered a revolution.

The pictures by Teniers in the collection were as follows:

1. The Chymist—valued at 150 guineas.
2. The Guitar Player—valued at 50 guineas.
3. An Old Man.
4. The Smokers—200 guineas.

In the possession of Mr. Erard of Paris.

5. The Game of Tric-Trac—G. Hibbert, Esq.—300 guineas.

This picture is now in the possession of T. Penrice, Esq. of Norfolk. It is one of the fine and silvery pictures of the master, possessing great force and clearness.

6. The Gazette—Sir Philip Stephens—300 guineas.

This is one of the capital works of Teniers.

7. The Ale-House and Smokers—(Estaminet).
8. Le Cabaret—W. Beckford, Esq.—This, and the preceding one, 500 guineas.
9. The Shepherd.

Besides the above pictures of Teniers, this country possesses many fine works of this master, among which may be classed the famous picture of Le Teniers aux Chaudrons, formerly in the Calonne Collection, now in the possession of the Duke of Bedford; les Œuvres de Misericorde, formerly in the Teniers Gallery of Madrid, afterwards purchased by the author of this work, in the collection of Monsieur de Talleyrand, and now in the possession of Edward Gray, Esq. of Harringay House, Hornsey; a Kermess in the Stafford gallery. Mr. Erard of Paris possesses another capital picture, which was formerly in the Teniers Gallery, representing the Prodigal Son rioting with harlots, which, with a fine picture of a Corps de Garde, was formerly in the Teniers Gallery of Madrid, and both were consigned to Mr. Buchanan from Madrid in 1813. The above three pictures from the Teniers Gallery formed a suite with that now in the collection of the Duchess de Berri at Paris, called

"Le Jambon," which is likewise one of the capital pictures of the master. They are all painted on copper about the size of 30 inches by 22.

Another celebrated picture of this master, painted in a large and free manner, is known by the name of "Le Manchot." It was purchased by Mr. Buchanan from Monsieur de Talleyrand, and is now in the possession of Alexander Baring, Esq. M. P.

The gallery of Munich possesses several capital pictures by D. Teniers, among which is one of Peasants dancing to a Violin Player, who stands on the top of a barrel in the centre of the picture. The figures in this subject are of his largest cabinet size, and it is probably his chef d'œuvre.

Although the works of Teniers, of Ostade, and of Jan Stein, who have all painted subjects of the same class, equally impress us with a true representation of nature, still there is a total difference between them in the manner of their execution. The works of Teniers are uniformly of a silvery and gray cast in their execution, with a sharp, free, and clear touch. Those of Adrian Ostade are generally of a golden and warm hue, and run much to an olive colour; they are likewise more laboured and finished than those of Teniers. The works again of Jan Stein have a clear and ruddy cast in the flesh, while the

shadows run often into browns. Some of the last master's works are painted in a clear and light manner, possessing great freedom of touch and high finishing, being painted with what the French term "une touche spirituelle," which is considered his finest manner, and his works of this class are very rare; one of his finest pictures is that which was in the possession of the late Walsh Porter, Esq. consisting of many small figures disposed in various groups in a fine landscape. One of these groups represents a party playing at bowls, in which the different characters of the tailor, the shoemaker, the parish clerk, &c. are truly given; the domestic animals and fowls in this are painted equal to G. Dow, while the landscape rivals that of Wouvermans. A capital picture by Adrian Ostade, representing a dance of villagers, was in the collection of Mr. Crawford, and is now in that of Mr. Penrice of Norfolk, who also possesses the fine picture of the Tric-Trac players by Teniers, which was in this collection.

REMBRANDT VAN RYN.

Born 1606.
Died 1674, aged 68.

Rembrandt Van Ryn, was so called from being the son of a miller, who resided on the banks of the Rhine between Leydendorp and Leyden; but the real name of the family was Gerritz, by which name he has signed some of his early pictures.

The genius of Rembrandt was powerful and original; he studied at Amsterdam under Jacob Van Zwaanenburg, Lastman, and Jacob Pinas, but he followed their instructions only in so far as to derive a knowledge of drawing and of colouring, to enable him to strike out a manner and execution of his own, which was perfectly novel.

A late writer has said, "He was indebted for his greatest improvement to the vivacity of his genius and his attentive observation of nature. She was the oracle he most consulted; his father's mill was his *attelier*, the peasants who frequented it his models, and their manners and conversation the extent of his ideas. He studied the grotesque figure of a Dutch boor, or the rotund contour of the bar-maid of an ale-house, with as much precision as the great artists of Italy have imitated the Apollo Belvidere, or the Venus de Medicis, These studies were not likely to conduct him to the noble conceptions of Raphael, but they were

still the road to simplicity and nature, which will always lead to certain popularity. Celebrity, sometimes so difficult to acquire, and which is too often refused to merit, unless accompanied by intrigue, made its way to Rembrandt in the obscurity of his father's mill, and led him to fortune and to fame."

Rembrandt's first manner was high finishing, and his portraits painted at that period were clear, and highly laboured, with an enamel almost like the pictures of his scholar Gerard Dow. He afterwards broke loose from what he conceived to be a tame manner; and he adopted a bold, dashing, and fantastic style of execution, which on minute examination appears as if his pencil had run mad. There is, however, "method in his madness;" for with a variety of colours laid on pure, and as by accident, he has so blended them together in the last glazings of his pencil, as to produce a harmony of tone which is quite surprising; and he has often laid various strata of pure colours, bearing an affinity to each other, so close together, or heaped one of them upon the other (each still being distinct to close observation) as to produce at a little distance a most brilliant and magical effect.

Although Rembrandt cannot lay any claim to being ranked among those masters who are cele-

brated for design, yet his pretensions as a colourist and his great originality of style place him among the most eminent masters of the Flemish and Dutch schools. The *clair-obscure* in his pictures possesses an effect which is quite magical, especially when these are kept by themselves, and are not brought into contact with the more splendid works of Rubens or of Titian. He perfectly understood the different colours which were friendly or inimical to each other, and he produced a harmony in his pictures, which, notwithstanding their being often too dark, is still very wonderful.

It has been the fashion to admire Rembrandt at one time, and to place him above his level; it has also been the fashion to decry him, and to rank his talents below par. He has great beauties and great faults in his pictures; and the judicious connoisseur will not allow himself to be led into either extreme, in forming an opinion of his merits, nor will he compare his works to the broad splendor of Correggio, merely because he was a complete master of the principles of *clair-obscure* in his own way. He is a master who possesses great science, in so far as colouring extends; but his style of design is by no means to be imitated: his composition as a whole is often grand and simple, and his figures full of truth and character; but a want of choice in these

is conspicuous, and it rarely occurs that he gives any degree of nobleness to his principal figure.

In landscape Rembrandt has likewise adopted a manner which is perfectly original. His landscapes are in general simple, but grand and powerful in their effect; and it is to be regretted that he did not devote more of his time to this particular branch of the art: they are exceedingly rare, and to be found in very few collections. That which this collection contained, known by the name of the Mill, and now in the possession of the Marquis of Lansdowne, is one of the most celebrated of this master. Although the subject there given is only a view of his Father's Mill on the banks of the Rhine, yet he has contrived to produce a breadth of effect, a power and solemnity of tone in the representation of this scene of nature, which peculiarly belongs to himself.

The landscape of Rembrandt has often been destroyed by the introduction of female figures—a Bathsheba—a Susannah and Elders—Nymphs bathing, &c. &c. wherein we see a splendid, but misapplied effect of *clair-obscure*, which would have been much better bestowed on the landscape itself.

In portrait Rembrandt possesses great force of character, and where he has been fortunate in his originals his portraits are admirable; they are, however, very often of persons of a vulgar cha-

racter, in which case his pictures become objects of admiration only from the wonderful facility of execution which has been displayed by the painter, and the truth and strict conformity to nature in the person represented. He appears to have amused himself frequently in rendering his portraits as ugly as possible, and has adopted a large and broad touch for that purpose, which has caused it to be jocularly said, that such portraits were the beauties of Rembrandt.

The pictures in the Orleans were as follow:

1. Portrait of a Fleming—valued at 200 guineas.
2. Portrait of his Wife—valued at 150 guineas.
3. A Burgomaster—valued at 300 guineas.

W. Morland, Esq. afterwards sold this, by Mr. Christie, at the sale of Mr. Morland's pictures, to Mr. Woodburne, for 400 guineas.

4. The Cradle.

This picture was afterwards sold to Payne Knight, Esq. M. P. for 1000 guineas; it is one of the most celebrated pictures of this master.

5. The Mill—W. Smith, Esq. 500 guineas.

Now in the possession of the Marquis of Lansdowne, who paid 800 guineas for it.

6. St. Francis.

From Rembrandt being the inventor of a new

manner of colouring, it may be worth while to give some account of his first process, as has been done in the appendix in regard to Raphael, Titian, Rubens, &c. &c. from the observations which M. Hacquin of Paris was enabled to make, by removing the old ground or *impression*, as the French call it, from the pictures of these masters.

It appears that Rembrandt generally prepared his pictures, as the Venetians had done, on a white ground, over which he *scumbled* lightly a clear and transparent warm colour; over this he passed olive glazings which became the principal ground colour of his pictures, and, like Adrian Ostade, he glazed the same olive colour upon itself, so as to bring it to any depth or richness, and often produced his lights and shades by the means of one colour only; this appears to have been his practice, especially in his landscape, in the progress of which, and in his first glazings, he often introduced the fine siftings of ground gold, which help to produce that great transparency of depth and richness of tone, which are to be found in his shadows, and the particles of which are discoverable by a strong light on his pictures, or when an old varnish comes to be removed. The mode of producing his lights was always by masses of different colours, bearing an affinity to each other, laid on pure, and which, when examined

closely, seem to have been placed together by the effect of chance, but which all appear at a short distance to harmonize. His pictures which have been painted with the most apparent facility are those which have been most admired; of which may be cited the little picture of the adoration of the Magi, lately in Mr. Angerstein's collection, and lately purchased by the Government, which far surpasses that in his more laboured manner, also in the same collection, called *La femme adultere.* One of the most capital pictures in his broad and rich manner, and on which also he has bestowed great pains to render it a chef-d'œuvre, is that known by the name of the Centurion, which was formerly in the possession of Sir Thomas Baring, and is now in the collection of his present Majesty.

The amateurs of Rembrandt are often apt to carry their admiration of his works too far. As a colourist he has produced effects which are wonderful in themselves; but when we regard the general colouring of his compositions more critically, and with reference to the works of Rubens, one of the great contemporaries of that period, they suffer in a manner which can hardly be credited. In the gallery of Munich, where many of the most celebrated compositions of Rembrandt are brought into contact with the works of Ru-

bens, they appear to have lost their charm;—they look spotty, and like masses of black and white, when compared with the general glow of colouring and the splendour of harmony which pervade that great master's works.

Without however drawing any comparison between the works of Rubens and of Rembrandt, which would prove so fatal to the latter, we should judge of him only upon his own merits, and thence draw our conclusions. The force and scientific blending of his colouring; the magic of his *clair-obscure;* the breadth and facility of his touch; the truth and strong character of his portraits, are all points which are deserving of admiration, and worthy of study: but it must at the same time be remembered, that he was totally deficient in the higher qualities of the art;—in sentiment and in the *moral* of painting, he was a man of a low and vulgar taste, whose original habits and prejudices had never been got the better of by the force of education;—a great colourist without any refined idea of drawing; an artist who painted objects simply as he saw them in the coarsest nature, without the smallest elegance of conception, sublimity of character, or any one of those requisites which constitute in painting *le beau ideal.* In short, were we to mention two names, whose works in some of the attributes of

perfection bear some analogy to each other, but who in the more important branches of the art form the most perfect contrast to each other, it would be the names of Correggio and Rembrandt.

GERARD DOW.

Born at Leyden 1613.
Died . . 1674, aged 61.

Gerard Dow was the scholar of Rembrandt, from whom he learned the principles of colouring and a knowledge of chiaro-scuro; but the pictures which most pleased Gerard Dow were those which Rembrandt had painted in his youth, before he adopted that great *bravura* of pencilling which characterise all those works which he executed at a more advanced period.

Gerard Dow may be considered as having carried the art of painting in the department which he adopted, to a greater degree of perfection than any other of the Flemish masters. He painted small interiors consisting of but few figures, but finished with a truth and delicacy which left the works of all his competitors in the distance. His carnations are pure and brilliant; his shadows are deep, clear, and rich toned; every object in the apartment is represented with an exactitude

which nothing in painting can surpass. His animals, poultry, vegetables, are painted with a force and freshness of colouring which reflects nature in miniature: and, above all, he scrupulously avoided that vulgarity of character which seemed so much to delight his master. His subject, although generally representing persons in the lower ranks of life, is well chosen; and there is always something pleasant and cheerful in the countenance of his females, although they may be but market-women.

The prices given for the fine works of Gerard Dow have always been very high; and, more especially of late years, they have become exceedingly scarce.

In this collection there was only one of that class.

1. Player on the Violin—J. Davenport, Esq.—300 guineas.

This picture was again sold by Mr. Christie, at the sale of that gentleman's pictures in 1801.

2. Old Woman and Lamp.
3. A Dutch Woman.

A few pictures of the finest class of this master's works have been brought to England since the period of the French revolution. One of these, his own portrait, is in the Stafford Collection, and was brought to this country by the late

Mr. Bryan; another is that in the Grosvenor Collection, formerly in the Choiseul, which was brought over by Mr. Erard; a third from the same collection, the Poulterer's Shop, was purchased by Mr. Beckford in Paris, and is now in the collection of the Right Honourable R. Peel, M.P.; a fourth, likewise, from the Choiseul Collection, *l'Epiciere*, the Grocer's Shop, was purchased by the author of these sketches in Paris, for £1000, and is now in the collection of his Majesty; a fifth, the Hermit at Devotion, a picture formerly in the celebrated collection of Randon de Boisset, was also consigned to Mr. Buchanan from abroad, and is now in the collection of Alexander Baring, Esq.; and to show how much the works of this master are still prized in Holland, Mr. Buchanan made an offer, in the year 1818, to Mademoiselle Van Winter of Amsterdam, of 17,000 florins, for a small picture by G. Dow of a Girl looking out at a Window with a Basket of Fruit in her Hand, which was rejected by that lady. It is true, that this small picture may be considered as the most exquisite example of the works of this master. The actual offer then made to Mademoiselle Van Winter was 30,000 florins in money, for this Gerard Dow, and a Sea-piece by Albert Cuyp; of which, 17,000 were specified for the G. Dow, and 13,000 florins for the Cuyp.

PHILIP WOUVERMANS.

Born at Haerlem in 1620.
Died . . . 1668, aged 48.

This eminent and most popular painter, whose talents were for a great part of his own lifetime not sufficiently appreciated, was born at Haerlem, and was the scholar of Wynants, whom in the course of a few years he very far surpassed, although full justice was not rendered to his superior merit.

There is no amateur of painting, however fastidious he may be, whether a lover of the Italian or of the Flemish school, but must be pleased with the works of this master. His subjects are always treated with fine taste and judgment; his figures are elegant, full of character, and of fine proportions; his horses are of the most noble race, and are painted with the greatest perfection; and his landscape is rich, varied, and aërial.

The pencil of Wouvermans is mellow, his touch is free, and his pictures are finished with great delicacy; his distances recede with true perspective beauty; and his skies, trees, and plants are exact and beautiful representations of nature.

In the Orleans Collection, are the following pictures of this master.

1. Departure for the Chase—John Davenport, Esq.—200 guineas.
2. Return from the Chase—valued at 200 guineas.
3. The Stable—valued at 200 guineas.
4. Hawking—valued at 200 guineas.

England possesses many of the finest works of Philip Wouvermans, and it is difficult to point out what are the most capital among so many which are excellent. Of those that have been always celebrated, a few may be named.

His Majesty possesses the famous picture of the Hay Harvest formerly in the collection of Schmidt of Amsterdam, brought to England by Lafontaine. Sir Simon Clarke, Bart. possesses the Coach and Six Gray Horses formerly in the collection of M. Gildemester.—Mr. Duncombe has a grand landscape with figures hawking, brought to England by Mr. Elwyns. Mr. Gray possesses *les Sables*, formerly in the Choiseul, purchased by Mr. Buchanan from Monsieur de Talleyrand, and also a fine large Hunting Piece, bought of Monsieur Reynders of Brussels. Mr. Alexander Baring has the famous picture of *la Ferme au Colombier*, also purchased by the author of this work from Monsieur de Talleyrand. Mr. Secretary Peel possesses the celebrated little picture of Fishermen on the Sea Coast, painted for Elizabeth of Spain, and

which was among the last fine pictures which Wouvermans painted,—the royal arms are on the panel. This picture was one of the set of capital pictures which came to Mr. Buchanan from Madrid in 1813, when he received the famous Raphael of the Escurial, now in the gallery of Munich. The Marquis of Stafford possesses the little Hay Cart, which has been engraved by Strange; and Mr. Lucy the Hunting Piece, from the collection of the Count Morel de Vindé.

There are many others of high note which might be cited, but no one of them probably can be compared to the large picture which is in the collection of Monsieur Van Loon of Amsterdam, in which there is a fine gray horse, foreshortened, which stands above fifteen inches high. Mr. Buchanan made an offer of 1000 guineas for this picture, which was not accepted. Monsieur Van Loon now possesses one half of the famous collection of Dutch pictures of Van Winter, having married one of the ladies of that family. The collection of Van Winter, when entire, was the finest in Holland. The Gallery of Dresden contains about eighty pictures of this master, but the greatest part of them have suffered from having been injudiciously cleaned.

FRANCIS MIERIS, THE OLD.

Born at Leyden in 1635.
Died . . 1681, aged 46.

This painter was the scholar of Gerard Dow, and ranks next to him, of the various masters of the Dutch school who have painted in that particular manner. In some respects he has been considered superior to his master, especially in design, and as possessing greater freedom of pencil: be this as it may, we certainly do not meet with works of Mieris of so much importance, as we do of Gerard Dow, and therefore we must, at the present day, place Gerard Dow before him.

In this collection there were:

1. The Chemist—valued at 150 guineas.
2. A Picture of Bacchanalians.
3. Woman eating Oysters.

A beautiful little picture of this master is in the collection of William Wells, Esq. of Redleaf in Kent,—another, called *l'Enfileuse des Perles*, was in the collection of Monsieur de Talleyrand; and a third capital example of this master is in the collection of the Right Honourable R. Peel, formerly in the Cabinet de Praslin.—His fine pictures are exceedingly rare.

G. NETSCHER.

Born at Heidelberg in 1639.
Died . . . 1684, aged 45.

Although this master cannot be placed on a par with the preceding one, and some of his pictures have a degree of affectation which is totally inconsistent with good taste, still many of his works possess considerable merit, are clear and transparent in their colouring, and finished with delicacy of touch.

The Orleans Collection possessed some of the best pictures of this master.

1. Portrait of Netscher.
2. The Gypsies.
3. Hagar.
4. The Riposo.
5. Offering to Venus.
6. The Schoolmistress—valued at 200 guineas.
7. The Bird in the Cage—valued at 200 guineas.

One of the best of these pictures is now in the possession of the Duchess de Berri; another is in the collection of the Right Hon. Mr. Secretary Peel.

ADRIAN VANDER WERFF,

CALLED

CHEVALIER VANDERWERF.

Born at Rotterdam in 1659.
Died . . . 1727, aged 68.

He was the scholar of Eglon Vanderneer, a master whose fine works are very scarce; and he imitated the works of Mieris. His drawing and composition are good—and he painted historical subjects of a small size. His best works are in the gallery of Munich; but too many of these being there brought together, without possessing much variety of colouring, creates an unpleasant monotony, and gave rise to the remark, that if Rembrandt's pictures possess too much salt, those of Vanderwerf have too much water in their composition.

Those in the Orleans Gallery were—

1. The Fish Merchant—valued at 100 gs.
2. The Egg Merchant—valued at 100 gs.
3. The Judgment of Paris—valued at 150 guineas.

The genuine and fine coloured pictures of this master are scarce; one of the finest in this country is that which belongs to Mr. Gray of Harringay-House, Hornsey, and was formerly in the collection of Monsieur de Talleyrand.

Having given the details of so important a collection as the Orleans, one which may be considered as taking the lead in point of consequence, and as giving a tone and a fashion to the importation of such works from the continent; it may not be improper, before proceeding with an account of other importations of works of art into this country, to introduce a short sketch of the history and progress of the art in this and a neighbouring nation, rivals in the arts and the sciences, as they often have been in arms.

When Europe had in some measure emerged from that state of ignorance and barbarism into which she had been plunged for so many centuries, the progress of society towards civilization was the natural result of the safety afforded by her political institutions, and the subsequent cultivation of literature and of the arts and sciences.

France was among the first of those countries which united the polish of literature to the chivalrous ideas inseparable from that state of military feudalism which had so long prevailed; and although the sovereigns Charles V. and VI. and also Marguerite d'Ecosse*, about the period

* In Paccard's History of the Progress of Literature under these monarchs, the following anecdote is given: "*Sous Charles V. et Charles VI. brilla Alain Chartier,*

of 1460, had given the greatest encouragement to learning and men of letters, still it was to Francis the First that France was indebted for a steady cultivation of the arts and sciences and a general diffusion of good taste.

François Premier was a prince of amiable and gay dispositions; his court was the most elegant and splendid in Europe. He was not only the patron of polite literature and of the fine arts and sciences, but in feats of arms he was personally the most gallant and courageous knight of the age. "Nous sommes en France, disait-il, cinq chevaliers qui pouvons rompre une lance à tout venant; Bayard, Montalembert, Lapalice, Xaintrailles, et moi."

Francis not only encouraged native talent, but invited many foreign artists of eminence to his court; he employed men of science and learning to secure for him the finest works of art which

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secretaire de ces deux rois, dont il fit les delices et l'admiration, par son esprit et son eloquence.

"*C'est lui que Marguerite d'Ecosse, premiere femme de Louis XI. alors dauphin, baisa sur la bouche.—Quelques seigneurs ayant paru choqués de cette extrême faveur accordée au merit, l'ingenieuse princesse leur fit cette reponse:* Je n'ai point baisé l'homme, *leur dit-elle,* mais la bouche qui a prononcé tant de belles choses."

could be procured in foreign countries; and he was the first to introduce into France that taste for objects of sculpture and of painting, which afterwards so much enriched her collections. Charles V. encouraged the arts from policy and from vanity; François Premier from a real love of them.

Generous and brave, and the most courtly prince of his time, it was a fortunate circumstance for his country that Francis lived at a period when his love for the arts and his naturally fine taste had a wide range for action; he lived in the golden age of art, when Raphael, Correggio, Michael Angelo Buonarotti, Leonardo da Vinci, and Titian, were at the zenith of their glory. He profited by the rich opportunity which was afforded him; and those who could not avail themselves of invitations to his court received ample commissions to execute for him works which were calculated to add lustre to his reign.

Francis left behind him an example, which it became a pride and an honour to follow. Amongst his most successful imitators in France as patrons of art, may be ranked Philip, Regent Duke of Orleans.

Henry VIII. was contemporary with Francis I. and the Emperor Charles V.—His court, like that of these monarchs, was splendid; and as appertain-

ing to splendour, he encouraged those painters whom chance had thrown in his way.—Sir Thomas More was an amateur of the art, *de cœur*, and introduced Holbein to the notice of the king, who gave him employment. It was not, however, until the period of Charles the First, that a refinement of taste and an extensive encouragement of the fine arts began to attract the attention of any of our British monarchs.

The same fine taste which spread itself so generally in France during the period of Francis the First was, under that illustrious patron, Charles the First, introduced into England, and flourished during the reign of that prince. The magnificent collections of marbles and of paintings which he formed, surpassed any thing of the kind which then existed in Europe. The cultivated and refined taste of the king himself, joined to a perfect knowledge of the works of the great painters, and aided by those eminent connoisseurs, James Villiers, Duke of Buckingham, and Thomas Howard, Earl of Arundel, enabled him to make such selections as did credit to his choice and honour to the country. The day of the great masters of the Italian schools had indeed passed over, and he could not possess the same advantages in that respect as Francis the First; still, like Francis, he employed men of ability to purchase for him in foreign countries whatever

could be obtained most precious of the great schools, and he succeeded in bringing together many fine pictures of Raphael, Correggio, Titian, Giorgione, Leonardo da Vinci, Julio Romano, and other great masters; while he gave immediate employment to those who at that period made a figure in the world of art, among whom were the two eminent Flemings, Rubens and Vandyck. The catalogue of the pictures which were thus brought together will give some idea of the splendour of the royal collection which England possessed at that period.

The interval which succeeded the dispersion of that magnificent collection down to the reign of our late worthy and beloved sovereign, *George the Third*, may, in so far as regarded the arts of painting and of sculpture, be compared to a return of the dark ages. A whole century passed over without any species of public encouragement being given to them, and we were remarked as being the only country in Europe who had neither a taste nor a love for them.—Voltaire, Montesquieu, Winkelmann, Mengs, and many other writers, endeavoured to ascertain the physical causes of such a total apathy to those arts, which so much engaged the attention of every other state in Europe, and attempted to prove that it arose principally from climate and a phlegmatic constitution, forgetting

that there were such things in this country as education and fashion, which generally had a powerful sway over the minds of its inhabitants, and that so long as the government did not think it worth its while to set the example by an encouragement of the arts and sciences, every one was contented to remain *in statu quo*. Such was the force of habit—such the power of example, that in so far as regarded the fine arts, a hundred years had actually stamped us with another character since the days of Charles the First.

His late majesty, with a natural love for the arts of painting, of poetry, and of music, and with that clear and sound judgment which pointed out to him of how much importance the cultivation of a taste for the arts and sciences was to Great Britain, not only as a power of the first rank in the political scale of Europe, but more immediately as a country so purely mercantile, and so much dependent upon the good or the bad taste which might be introduced into the various branches of her manufactures; willingly patronised and gave every aid towards the formation of an Academy of Arts. The Royal Academy was actually formed in the year 1768, and it had the good fortune to have a Reynolds appointed as its President; a man who possessed within himself the rare talents of being a most able painter, and an

elegant writer,—a man equally capable to instruct by his precepts, and by his example. The works of Sir Joshua will always stand as models for his own school; his Discourses will ever remain the admiration of every amateur of painting in the various countries of Europe.

That love of art which had for so long a period been dormant and almost dead began to revive with this institution; the powers of several eminent writers were put forth to call it into action: men began to see that the fine arts had been shamefully neglected, and that England had in that respect fallen far behind her neighbours. A correspondent exertion was therefore considered as necessary to bring up her lost way; the Discourses of Reynolds, the Essays of Barry, the writings of Burke, all tended to open her eyes to these subjects, and from that period a material alteration was observed to take place in the progress of art in this country, and to engage more particularly some of those leading characters, from whom that taste and fashion, which are calculated to influence the general opinions of society, are expected to emanate.

That love of art which in many countries of Europe has of a sudden made such rapid progress in promoting the advancement of science, has in England moved with a slow, but a sure and steady

pace. Year after year it has gained ground, and acquired force and vigour. Experience has proved that from the culture of the fine arts the useful arts derive their best nourishment and support; that the greatest glory which a country can possess, is that wealth which springs from a liberal and enlightened encouragement of the arts and sciences; and general opinion has for some time manifested a conviction, that the period was arrived, when England, great and powerful in her resources, should, in point of public Institutions of Art, be placed on a par with her neighbours.

To our present gracious sovereign has devolved the glorious task of embodying, concentrating, and giving full force and effect to that public spirit; and the present epoch will ever be memorable in the history of this country, by his Majesty having declared his pleasure that England shall possess a Public and National Gallery of the works of the great painters, and thus given a pledge to his people, that the period of GEORGE THE FOURTH will be to ENGLAND, what that of FRANÇOIS PREMIER was to FRANCE.

THE

CALONNE COLLECTION.

THE collection of Monsieur de Calonne, who, previous to the Revolution, had been Prime Minister of France, was one of the most important in that country. Seeing a storm gathering in France, he, at an early period, transferred the principal part of his property to England, of which his celebrated collection of pictures formed a part—and he fully intended to spend the remainder of his life quietly in England, in the peaceable retirement of a private gentleman. Circumstances, however, afterwards occurred which induced him to alter this determination. He was invited to join the French Princes and Nobility who were at Coblentz, and his fortunes were made the sacrifice to his feelings of loyalty and duty.

The collection of pictures belonging to Monsieur de Calonne was one of the first objects which could be rendered available to his views: he pro-

cured a considerable sum of money upon the credit of it, which he carried to the cause of the falling fortunes of his country.

After some years had passed over, the mortgagees of his property became impatient for a return of the capital advanced, and the splendid collection of pictures of Monsieur de Calonne was brought to public sale by Messrs. Skinner and Dyke, on the 23d March, 1795, at the Exhibition Rooms in Spring Gardens.

It is not so easy to give correct information in regard to the sale of this collection generally, as it is of many other of the early collections, where the pictures were sold either by private contract, or by public sale, without any, or but little reserve on the property. All that can be done here is to give the prices at which the pictures were sold by Skinner and Dyke in spring, 1795, and some notice of the collections into which the *principal* pictures afterwards passed; for it must be remarked, that the sale of these pictures, as made by Skinner and Dyke in the first instance, left very few of the pictures of consequence at the real option of the public; most of these having been bought in by the mortgagees, and afterwards exhibited by Mr. Bryan, at his room in Saville-row, for the purpose of being disposed of by private contract; while the residue were again sold at a

subsequent sale made by Mr. Bryan, in the year 1798, along with some pictures of consequence which he had at that time imported from Flanders and Holland. As, however, the original catalogues of the entire collections of pictures which were brought to this country at an early period of the Revolution in France have now become exceedingly scarce, and that it is always interesting to the amateur to know the state of every collection of importance as the same was first presented to the public, in order to be enabled to ascertain whether certain pictures did actually exist therein, so the following catalogue is now given exactly as the pictures were brought forward by Skinner and Dyke.

The importance of such catalogues are best known to those who have been in the habit of attending to the disposal of property of this description. The French people have been long aware of the utility of it; and so early as the year 1740, they began to have the catalogues of all sales printed in a uniform manner, for the purpose of ascertaining origin and of proving identity. In all sales on the continent it has long been the custom to look, not so much to a description of any picture, as to the name of the collection from which it is said to have come. The bare mention of any particular picture hav-

ing come from any one of their celebrated collections, immediately presents the picture itself to the eye of the connoisseur, whether he be in Paris, in London, or St. Petersburgh; and the pictures which formerly existed in the famous collections of the Countess de Verrüe, of the Duke de Valentinois, of the Prince de Conti, the Choisseul, Poulain, Praslin, Randon de Boisset, Robit, Tolozan, Van Leyden, Clos, Solirene, Schmidt, Malmaison, and Talleyrand, with many others, are all as well known to the connoisseur as if the pictures themselves were before him. The present publication will furnish as complete a list as the author can, of such pictures as were imported from the continent since the period of the French revolution; and a subsequent publication will endeavour to supply that want which has hitherto been experienced in regard to those collections which have been formed in England, and of the sales which have taken place in this country itself.

(*COPY*)

CATALOGUE

OF ALL THAT

NOBLE & SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

VALUABLE PICTURES,

THE PROPERTY OF THE

Right Hon. *Charles Alexander De Calonne,*

LATE PRIME MINISTER OF FRANCE;

SELECTED WITH EQUAL TASTE, JUDGMENT, AND LIBERALITY,

During his Residence in FRANCE, and his Travels through ITALY, GERMANY, FLANDERS, and HOLLAND, and while in ENGLAND;

AT THE

IMMENSE EXPENSE OF ABOVE

SIXTY THOUSAND GUINEAS,

THERE IS ALSO INCLUDED

AN ELEGANT COLLECTION OF CABINET PICTURES,

BEQUEATHED TO HIM BY THE LATE

MONSIEUR D'ARVELEY,

HIGH TREASURER OF FRANCE;

Forming together the most splendid COLLECTION in EUROPE, which were intended for a magnificent Gallery at his late House in PICCADILLY.

COMPRISING

The INESTIMABLE WORKS of the most admired MASTERS of the Roman, Florentine, Bolognese, Venetian, Spanish, French, Dutch, and English Schools.

Which will be SOLD by AUCTION,

BY

Messrs. *Skinner* and *Dyke,*

On MONDAY the 23d of MARCH, 1795, and following Days,

AT THE

GREAT ROOMS, in SPRING GARDENS,

BY ORDER OF THE MORTGAGEES.

INTRODUCTION

TO THE

CATALOGUE.

M. De Calonne, the noble Proprietor of this collection, was, in 1789, building a most magnificent Gallery at his late House in Piccadilly, when the Revolution happened in France. He soon after left England, to join the Princes and several of the French nobility at Coblentz; to assist whom effectually, he not only raised the capital of his fortune, sold his town and country houses, but also mortgaged this valuable Collection.

The Mortgagees last year resolved to sell the same, and had it removed for that purpose to Spring Gardens; but scarce one hundred and fifty Pictures were arranged, when news arrived, that the Empress of Russia would probably purchase the whole Collection, and the Mortgagees thought proper to postpone the Sale, and left sixteen cases unopened, comprehending the largest part of the Collection: however, the Connoisseurs and lovers of the art were permitted to view the one hundred and fifty Pictures that were hung up, during a short time, but not a single article was then offered for sale, so that the whole Collection remains still entire.

That the Public may be assured, that not a single article (Family Portraits excepted) has either been added to or taken from the Collection, a Catalogue,

written by M. de Calonne, is in the possession of Messrs. Skinner and Dyke, as well as the Mortgagees, in which it is expressly specified, that in case a sale should take place, it must consist of none but M. de Calonne's property.

It is needless to expatiate on the merit and extraordinary value of a Collection, which, though only known in part, has excited the admiration of Artists and Connoisseurs, the fame of which had spread through Europe before M. de Calonne's arrival in England, where his researches were continued with avidity; and which, being aided by his liberality, and the large fortune he possessed, enabled him to procure the most costly performances.

His Collection of exquisite Drawings and scarce Prints, was wholly made in France; where he also procured some of his most valuable Pictures: and while he was in Paris, Monsieur d'Arveley, the High Treasurer of France, bequeathed to him his small, but superb, Cabinet of Pictures, by which M. de Calonne's Collection became enriched with the celebrated *Fête du Village*, commonly called *Le Teniers, aux Chaudrons*.

No Collection offered to the Public ever abounded with that variety of *Chefs d'Œuvre* contained in this; nor are we to be surprised at the immense sum it has cost, when we consider that it contains no less than 10 Pictures by Titian, 3 by Paul Veronese, 6 by Tintoret, 3 by Giorgione, 2 by Pordenone—the Annunciation by that scarce Master, Michael Angelo Buonarotti, which was purchased at Venice, by M. de Calonne, out of the family for which it was painted—a Holy Family by Ra-

phael, a ditto by Leonardo da Vinci—4 Pictures by P. de Cortona, 1 by Correggio, 3 by Parmegiano, 1 by Schidone, 4 by Carracci, 10 by Guido, 2 by Domenichino, 3 by Guerchino, 4 by Albano, 8 by S. Rosa, 4 by Murillo, 10 by N. Poussin, 8 by Claude, 3 by Vernet, and 3 by Greuze.

Of the Dutch and Flemish Schools, &c.—14 Pictures by Rubens, 2 by Pourbus, 8 by Vandyke, 7 by Rembrandt, 6 by Wouvermans, 7 by Teniers, 2 by F. Meiris, 1 by Metzu, 1 by Vanderwerff, 3 by G. Dow, 2 by A. Ostade, 3 by P. Potter, 3 by Berghem, 5 by Cuyp, 2 by A. Vandevelde, 3 by Pynaker, 2 by K. Dujardin, 1 by W. Vanderveldt, 2 by Sir Joshua Reynolds, &c. &c.

It should be however observed, that some inferior Pictures will be found in this Collection, M. de Calonne having been sometimes obliged to purchase several together for the sake of a fine one; so that the originality and perfect condition of every Picture cannot be warranted—but those inferior Pictures M. de Calonne never intended for his Gallery: and it is to be lamented that his quitting England so suddenly, caused several of the first-rate performances to remain unframed and uncleaned.

Messrs. Skinner and Dyke beg leave to assure the Public, that this Collection has been for some time past in their custody; and that by the articles of agreement with the present Mortgagees, it is stipulated, that not a single Lot, or Lots, shall be bought in*, but that every Picture shall be sold to the highest bidder, fairly, and without the least reserve.

* This declaration was very far from being complied with.

FIRST DAY'S SALE.

		Guineas
1.	GOLTZIUS.—Bacchanté Venus and Satyr, with Fruit	2
2.	MODERN.—Two Sleeping Nymphs	2
3.	M. LE BRUN.—Girl. A polygraphic copy	2½
4.	PIAZETTI.—Two Portraits	1½
5.	F. BOLOGNESE.—Landscape with Ruins and Figures	1½
6.	ITALIAN.—St. Jerome	1½
7.	TITIAN.—The Mother of Titian. A well-authenticated portrait: it was purchased at Venice by M. de Calonne	6
8.	ITALIAN.—Subject from Ovid	1½
9.	HAMILTON.—Mrs. Siddons. A polygraphic copy from	2
10.	ITALIAN.—An Old Man's Head. Circular	
11.	TINTORETT.—The Feast of the Marriage in Cana	1½
12.	SCHALKEN.—Candlelight. A humorous character	3
13.	P. LA VECCHIO.—Shepherd with a Flute	1
14.	FERGUSON AND HUENS.—Landscape with Ruins	2½
15.	SAL. ROSA.—A Seaport, with Rock, &c.	3
16.	BASSAN.—The Four Seasons. Very spirited and fine pictures	8
17.	CORREGGIO.—Leda. In style of	4
18.	OLD PALMA.—The Entombing of Christ. A very capital performance; in colouring equal to Titian	7

Guineas

19. Franks.—Christ taken before Pilate . 4
20. Le Sueur.—The Holy Family . . 5
21. Old Griffier.—Landscape, with Rocks . 4
22. Van Loo.—Venus and Cupid . . 4
23. Velasquez.—His own Portrait with a Child . 6½
24. Mola.—Study of an Angel . . 4½
25. Del Sarto.—Madonna and Child, &c. . 2½
26. Titian.—Ditto 3½
27. Italian.—Susanna with the Elders . 3
28. A. Van Noort.—Landscape, View in Flanders, with many Figures . . . 4
29. Sir Peter Lely.—Gentleman's Portrait . 2
30. Correggio.—Jupiter and Io. Fine copy . 6
31. Guido.—Christ crowned with Thorns. An undoubted picture of the master, but has been in some parts repainted 7
32. Titian.—Adam and Eve driven from Paradise 10
33. Claude.—An Italian Seaport . . 1
34. Eckhout.—St. John preaching in the Wilderness. Equal to Rembrandt . . . 11
35. Schalken.—Girl and Young Man, singing . 3
36. Pordenone.—Lucretia . . . 11
37. Vouet.—Madonna and Child . . 5
38. Tintorett.—Portrait of a General Officer. Imported from Venice by M. de Calonne . 8½
39. S. Rosa.—Mountainous Landscape . 13
40. Spagnolett.—The Offering of the Magi . 2
41. Hackert.—A warm Landscape, Woody scene with a Road 31
42. P. La Vecchio.—The Prodigal's Feast and Return 5
43. Domenichino.—Venus appearing to Æneas . 8
44. Poussin.—A Bacchanalian Sacrifice . 5½

		Guineas
45.	PADUANINO.—The subject of Hero and Leander	8½
46.	TITIAN.—The Entombing of Christ	5
47.	PADUANINO.—Adam and Eve in Paradise	7½
48.	TITIAN.—Portrait of a Noble Venetian	1
49.	C. MARATTI.—Christ feeding the Multitude	22
50.	LUCA GIORDANO.—An Allegorical subject	6
51.	P. VERONESE.—Paris giving the Apple to Venus	3
52.	PORDENONE.—The Competition between Apollo and Pan	2½
53.	CARACCI.—The Flaying of Marsyas	6
54.	G. SEGERS.—St. Peter denying Christ	16
55.	VAN DYCK.—King Charles I. A whole length	13
56.	DITTO.—A Magdalen in Devotion	12
57.	MOLINAER.—Merry-making	15
58.	VAN DYCK.—Madonna and Child	8½
59.	POUSSIN.—Jupiter and the Miser Lover	4
60.	V. HELMONT.—Pair of Musical Conversations	8
61.	DE VOS.—Child's Portrait	1
62.	P. CORTONA.—Hercules and Antæus	1
63.	DITTO.—The Holy Family, with St. Elizabeth	1
64.	VAN TOL.—The Dutch Schoolmaster	22
65.	GUERCINO.—Two—the Sibyls	10
66.	CLANCHE.—The Interior of a large Temple	5
67.	SASSO FERRATA.—Head of the Madonna	31½
68.	DERICK. HALS.—Portrait of a Lady	7
69.	C. MARRATTI.—Alpheus and Arethusa	9
70.	OLIVIER.—The Death of Cleopatra	5
71.	MOLINAER.—A Shepherdess	4
72.	WOUVERMANS.—Battle Piece. A fine and spirited picture	21
73.	MURILLO.—Salvator Mundi. An oval	12
74.	PORBOUS.—A Man's Portrait. A very highly finished and capital picture	18

Guineas

75. PIARETTI.—Old Woman and Girl. A domestic scene 9½
76. HOBBIMA.—A Landscape with a group of Trees 31
77. PALLAMEDES.—A conversation . . 7
78. BREKLEMKAMP.—The Weaver Politician at his Loom 34
79. SWANEFELT.—A warm fine Italian Landscape and Figures 42
80. MIGNARD.—Rebecca at the Well. Circular . 12
81. ZUCCARELLI.—Finding of Moses, and Companion 47
82. P. BRIL.—A fine high-finished Landscape; the figures by H. Caracci 16
83. TITIAN.—The entombing of Christ. A small repetition of the large picture at Versailles . 25
84. TENIERS.—The Alchymist in his Laboratory. Painted with great truth and spirit . 22

SECOND DAY'S SALE.

1. JULIAN.—An Allegorical Subject, in compliment to M. de Calonne 1
2. DE MONI.—Man holding a Glass . . 4
3. METZU.—Man's Portrait, reading . . 4
4. MODERN.—Lady's Portrait . . .
5. MARLOW.—Pair of English views . . 5
6. DITTO.—View in Italy . . . 3
7. MOLA.—The Holy Family, with a group of dancing Angels 17
8. HOBBIMA.—A pleasing Landscape from Nature 11

Guineas

9. Chev. Liberi.—Danae in the Golden Shower 11
10. Elsheimer.—A pair of fine Landscapes. Octagon shape. Very uncommon and valuable . 14
11. Modern.—A Chymist in his Laboratory . 6
12. G. Barett.—A warm Landscape,—a view from Nature 5½
13. Van Dyck.—Boors fighting . . 4½
14. Greuze.—A Prayer to Cupid . . . 34
15. Sal. Rosa.—The Fall of the Rebel Angels. The original study for his large picture . 10
16. Guido.—St. Peter weeping . . . 5
17. F. Mola.—A Landscape with Nymphs and Satyrs 4
18. Rembrandt.—An Old Woman with Game and Poultry. A singularly rich coloured and fine finished picture, in high preservation . . 22
19. Rubens.—Meleager and Atalanta hunting the Wild Boar. A finished sketch, full of genius . 26
20. Rembrandt.—Small Head of an Old Man . 7½
21. Decker.—A Cottage, a Rural scene on the banks of a Canal 26
22. Keyser.—An old Lady's Portrait. On copper, oval 1
23. Bacchanti, Venus and Satyr . . 6
24. A Girl 3½
25. A Lady on her Couch. French school . 3½
26. Thealon.—Girl's Head . . . 5½
27. V. Castelli.—The Rape of Helen . 8½
28. Van Kessel.—A pair with Fish . .
29. Jordaens.—A large picture of a Shepherd and Milk Woman, with Goats and Cattle. Equal to Rubens 14
30. Seb. Conca.—Angelica and Medora . 27

Guineas

31. Stella.—Christ with St. John and the Lamb. On black marble 15
32. Jan. Miel.—Blowing Hot and Cold. One of the fine pictures of this master: we have to lament he did not often paint history . . 36
33. Palma Vecchio.—The Graces . . 17
34. P. Veronese.—Our Saviour at the house of the Pharisee, where the Magdalen anoints the Feet of Christ. The small picture for the large one at Venice 47
35. La Hire.—Diana preparing for the Chace . 13
36. Netscher.—A Lady and a Gentleman's Portrait 18
37. Jan Steen.—A Woman cutting Bread and Butter for her Child. A pleasing domestic scene, and in his finished style . . . 40
38. Titian.—Danae in the Golden Shower. From the Grand Duke's collection at Florence. A copy 21
39. Titian.—The beautiful Venus. The companion 47
40. Rosa Tivoli.—A Landscape with Goats and Figures 17
41. Snyders.—Boar Hunting. A most desirable picture of this master . . . 30
42. Ger. Douw.—Small Portrait of a young Officer. Highly finished 10
43. Restout.—A very capital picture of the Parting of Hector and Andromaché. A grand composition and well coloured 42
44. Restout.—The companion—the Continence of Scipio. Equally fine . . . 40
45. Rubens.—The Madonna attended by various Saints. A fine sketch . . . 26

Guineas

46. Pynaker.—Landscape with a Bridge and Cattle. A fine clear pleasing picture . . 31
47. La Grennier.—The Graces attendant on Cupid. An elegant and pleasing subject . . 51
48. The companion 51
49. Zuccarelli.—A pair of Landscapes, with Rural Figures. In his best Italian style and touched with spirit 100
50. Sir F. Bourgeois.—A Landscape, Cattle, and Figures 20
51. Moucheron.—A warm Landscape and Figures 26
52. Rubens.—An emblematical Picture of the Horrors and Miseries of War. A finished sketch on copper 7
53. Caracci.—Jupiter and Juno . . 8
54. Parmegiano.—A Holy Family. Style of Raphael 26
55. Rubens.—A large and capital Picture of Susanna with the Elders 10
56. Lingleback.—La Cours du Chat; an ancient diversion in the villages of Holland. In the style of Wouvermans; fine . . . 47
57. Claude.—Landscape with a fine serene and aërial effect 15
58. W. V. D. Velde.—Storm at Sea, with a Shipwreck 30
59. A curious Landscape with Ruins, in Mosaic. Brought from Rome by M. de Calonne . . 53
60. B. Lutti.—Hercules and Omphalé . 27
61. Seb. Ricci.—Nymphs and Satyrs. A capital picture 12
62. Paduanino.—Cleopatra and Portia. A pair of very elegant and capital pictures . . 20

Guineas

63. A. V. D. Velde.—A Landscape, with the subject of Mercury, Argus, and Io. The judicious arrangement of this group of figures and animals, and the fine style of the landscape, fully convinces us of the surprising genius and abilities of the painter, whose capital pictures are scarce; for he died at the age of only twenty-seven years, and was one of the greatest ornaments of the Dutch school. It cost M. de Calonne five hundred Louis d'ors . . 140

64. La Hire.—The Finding of Moses. La Hire was a fine colourist, and possessed great merit: this is one of his works of taste and elegance . . 40

65. Titian.—The Infant Christ and St. John embracing. A bold and fine painted picture of this great master 20

66. Dusart.—The Painter's Chamber, with Himself, Wife, and Child. A brilliant and high finished picture 30

67. Titian.—A fine Portrait of a Noble Venetian 35

68. Giorgione.—Cupid sleeping, watched by a Satyr. An emblematical representation . . . 18

69. Griff.—A pair of Landscapes, with variety of Birds, Dogs, and Dead Game 14

70. Robert.—View of the destruction of the Old Bridge at Paris, and a View of Tours . . 50

71. Rubens.—A Subject, representing Justice, Peace, and Plenty. A design for the large picture in the Luxembourg gallery . . . 42

72. Ferg.—A pair of Encampments with many Figures. Pleasing busy scenes, on copper . . 40

73. Mignard.—Landscape, with the Holy Family, St. Elizabeth and St. John, with Angels. A very

Guineas

graceful composition; one of the finest pictures extant of this admired master . . 52

74. VANDERNEER.—Warm serene Evening, View on a Canal in Holland. A beautiful effect, may vie with Claude 85

75. N. POUSSIN.—Danae in the Golden Shower. Presumed to be a portrait of some favourite mistress of the nobleman it was painted for. It is undoubtedly one of the most finished works of this great painter 40

76. MICH. ANG. BATTAGLIA.—A Mountebank with many Figures. A pleasing and diverting scene . 25

77. VAN DYCK.—The Virgin with Saints. A fine sketch for a large altar piece . . . 31

78. GUIDO.—Christ on the Cross. A delicate high finished picture 32

79. PYNAKER.—A Landscape with Ferry Boats, Cattle, and Figures. A scene truly picturesque, taken from nature: painted with accuracy and fine effect 38

80. C. CIGNANI.—A Charity. A noble well-composed picture, full of grace, dignity, and character . 66

81. MADAME LE BRUN.—A Girl leaning on a book. A portrait from nature . . . 23

82. GREUZE.—A Boy. Its companion . 19

THIRD DAY'S SALE.

1. GUERCINO.—A Magdalen . . 3

2. MOLA.—Venus and Psyche, with Bacchanti at a Fountain 21

Guineas

3. Breughel.—View in Flanders. A small high finished picture 12
4. Dusart.—Children playing; a village scene . 31
5. Bouchier.—Jupiter and Callisto . . 13
6. Le Moine.—Despair of Psyche . . 11
7. Barthelemy.—A Pair—Jupiter and Antigoné, and a Bacchanté Venus . . . 20
8. Crayer.—Nymphs dancing. Coloured equal to Rubens . . , . . 31
9. Schalken.—A Magdalen in Devotion, by Lamp light. Engraved in mezzotinto by Smith . 18
10. Ciro Ferri.—Christ with the Samaritan Woman 41
11. L. Giordano.—A Sleeping Venus, with Satyrs. A rich and fine piece of colouring; style of Titian 52
12. Weeninx.—Partridge and Dead Game . 12
13. Tintorett.—The Ecce Homo. Capital and undoubted 36
14. Mignard.—Portrait of Madame Sévigné. An elegant small oval 35
15. Wouvermans.—A Busy group, Gentlemen Hawking. A small picture . . . 22
16. Albano.—Venus at a Fountain, with Cupids. A beautiful cabinet picture, on copper . 21
17. A. V. D. Velde.—Small Landscape with Cattle. Fine 22
18. Breughel.—View in Flanders . . 30
19. Mignion.—Small picture of Fruit . 12½
20. Bassan.—Lot with his Daughters . . 42
21. Van Der Meulen.—Banditti robbing Waggons with Passengers 82
22. N. Poussin.—Narcissus. A finished study for a large picture 20

Guineas

23. P. Panini.—A Pair, with Architecture, Ruins and Figures 39
24. Nich. Maas.—A Chamber, with a Woman suckling a Child. A high finished picture, with a powerful effect; equal to Rembrandt . . 71
25. Titian.—The Holy Family . . . 23
26. Dietricci.—The Flight into Egypt. A most pleasing well-composed picture: the effect truly harmonious 60
27. Italian.—Sleeping Venus . . . 8
28. Guercino.—Endymion. A capital performance 21
29. V. Der Helst.—His own Portrait. This painter is esteemed the Van Dyck of Holland; it is most admirably coloured, and highly finished. A very capital picture 39
30. Cor. De Vos.—An Old Man's Portrait with a Ruff. This artist was a rival of Van Dyck, whom he often excelled. This is one of his best portraits, and in fine preservation . . . 45
31. Martin Zorgh.—Martha and Mary in the Kitchen. A pleasing effect and of delicate pencilling. The works of this master are scarce . . 34
32. Teniers.—A Village by Moonlight, with Boors warming by the Fire. A fine piece of colouring, touched with a smart and lively pencil . 31
33. Rembrandt.—Rembrandt's Mother. Small 14
34. Josepini.—Venus requesting the Armour for Æneas, and Companion. A pair of elegant pictures 37
35. Val Castelli.—Ammon and Tamar. A large and capital picture 21
36. Lud. Caracci.—The Holy Family with St. John. Elegant 40

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37. William Mieris.—A Hermit in Devotion. A remarkable fine cabinet picture—small . 46
38. Rottenhamer and Breughel.—The Bath of Diana, and discovery of Callisto,—an assemblage of beautiful Figures 34
39. Dietrich.—A pair of Landscapes, with Rocks and Figures. The pencilling and execution of these are superior to the works of Sal. Rosa, whose style he has taken for his model 140
40. Guido.—Andromeda chained to the Rock . 19
41. Sal Rosa.—St. Antony de Padua. A capital and undoubted picture of the master . . . 31
42. Pourbus.—Solomon's Idolatry. A singular style. The historical works of this master are scarce, his time being mostly employed in painting portraits 23
43. Bolognese.—A grand Landscape. In the style of N. Poussin 43
44. Casa Nova.—A Turk on Horseback, attended by several Officers 26
45. Sir F. Bourgeois.—A general Officer's Portrait, with a Field of Battle in the distance .
46. P. D. Cortona.—The Offering in the Temple. A noble design 44
47. L. Giordano.—Niobé with her children punished by Apollo, and the Companion, Meleager. A pair of elegant cabinet pictures, on copper; the finest of his works 84
48. Cuyp.—A warm Landscape, with Horses, Sheep, and Figures. Of a very clear and beautiful effect 105
49. Cuyp.—The Companion. Of equal merit . 68

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50. LOUTHERBOURGH.—Sea Storm, with a Shipwreck. Painted with great spirit and fine execution . 64
51. P. D. CORTONA.—Time discovering Truth. A noble design: a most capital picture . 40
52. SAL. ROSA.—A large Landscape. A grand scene, full of taste and spirit . . . 31
53. P. D. CORTONA.—Stoning of St. Stephen. This animated representation of the first martyr who died for the Christian faith, is undoubtedly a very capital performance of this great master . . 22
54. GUIDO.—The Madonna, with sleeping Infant Jesus. Oval. The idea of this picture is sufficient to establish the reputation of Guido for elegance, beauty, and taste 105
55. ROTTENHAMER AND VELVET BRUGHEL.—Paris with the Graces. Few pictures deserve more the attention of the connoisseur than this small cabinet picture. He studied in the Venetian school, by which he attained great brilliancy of colouring—on copper 24
56. POELEMBURG.—Nymphs Bathing. A peculiar softness is the characteristic of this master's painting, with a clear harmonious colouring . 29
57. JAN MIEL.—The Prodigal in Repentance. Miel has given great spirit and expression to this desirable little picture—circular . . 24
58. LE MOINE.—Sacrifice of Iphigenia. A noble well-composed picture: though it has some of the extravagances of the French style, yet it abounds with great beauties both in colouring and design. Cost M. de Calonne 250 guineas . . 40
59. P. DA CORTONA.—A Holy Family. A small and elegant cabinet picture . . . 45
60. BERGHEM.—Group of Cattle fording a Brook.

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Painted with a sweet and spirited pencil; the animals drawn with beauty and correctness . 63

61. Rubens.—Sketches for the two large Pictures in the Ceiling at Whitehall—one the Queen of Sheba before Solomon; the other Esther and Ahasuerus. They possess all the fire, animation, and genius, of this great master 100

62. P. Veronese.—Rebecca receiving the Bracelets from Abraham's Servant. A scarce cabinet picture in his finest manner. Paulo painted few cabinet pictures, being mostly engaged in large public works 20

63. Poussin.—Vulcan's Cave, with the Cyclops. Painted in a grand manner . . . 73

64. Bolognese.—A grand and noble Landscape. In the gusto of N. Poussin 50

65. C. Dolce.—The Annunciation. A beautiful high-finished picture: he has taken the chapel of Loretto for the dwelling place, as may be observed in the back ground of this picture . . 25

66. Watteau.—Ladies Bathing. A pleasing assemblage, painted with that lively and spirited pencil that animates his best works . . 27

67. Claude.—Fine Landscape. The exalted merit of this matchless artist is prevalent in every part of this grand scene, in which he has introduced the subject of St. George with the Dragon: it is not doubted but it must have been a favourite landscape with himself, for he has made an etching of it with his own hand—a very capital picture . . 170

68. Angelica.—Pair of elegant circles of Jupiter and Callisto, and Orpheus and Eurydicé. This artist has a pleasing taste in all her works . . 67

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69. PLATZER.—Pair of Conversations. Platzer had a powerful fancy and a pleasing pencil; they are rich and pleasant pictures, full of amusement . 45
70. POTTER.—A Landscape with a Goose and Ducks. Potter was very accurate in all his imitations of nature 15
71. LE DUC.—Portrait of a Gentleman and Lady. A beautiful high-finished picture; of a chaste and fine effect 40
72. VERNET.—View of the Baths in the Environs of Naples; a picturesque Scene, with Ruins and Buildings, the remains of Antiquity. Vernet's figures, which are painted with good taste, and placed with propriety, tend much to enliven his pictures 165
73. The Companion. Equally desirable . 150
74. VAN DYCK.—The Holy Family. This painter's historical works are very scarce, his time being mostly taken up in portrait painting: this is a valuable and beautiful picture of his best colouring 24
75. GERARD DOUW.—Servant Girl getting Water at a Well. This extraordinary artist's works stand rated as first of all the Dutch school, for the beautiful and exquisite style of his finishing. Douw was a pupil of Rembrandt, whose bold manner of light and shade he blended with his own harmonious style 92
76. MIERIS.—A Boy making Bubbles. One of the finest and most finished pictures of this surprising painter 48
77. W. VAN DE VELDE.—A most capital picture of an Engagement at Sea between the English and Dutch Fleets. One of the high-finished Dutch pictures of this inestimable master. The pictures he painted

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while he lived in Holland, are in much higher repute than those he painted after he resided in England 105

78. Rembrandt.—Very capital Portrait of a young Gentleman—a half-length. Rembrandt has united all the powers of his art to attract our admiration in this pleasing character, which is undoubtedly one of the finest pictures he ever painted . 105

79. Murillo.—A Satyr with Tigers and Young, evidently after seeing the works of Rubens. A capital and noble example of the powers of this great genius 150

80. Murillo.—The Madonna and Infant Saviour. A graceful and well-placed group, in his finest style of colouring 205

81. Titian.—Cæsar repudiating Pompeia. We find few of Titian's works so trying as illustrating the powers of art: here he has wonderfully succeeded; the composition is replete with energy. It is one of his interesting and capital works . . 180

82. G. Lairess.—Jacob and Laban. This celebrated artist has chosen a very interesting subject; the various passions of love, joy, and surprise are all beautifully expressed: the composition replete with elegance, renders it one of his finest pictures . 50

83. Mr. West.—Simeon's offering to Christ in the Temple. A well composed picture . . 31

84. Pordenone.—The Holy Family.—This fine design displays the rich and powerful effect of the Venetian colouring 20

85. Cannaletti.—A View on the Grand Lake at Venice. Exhibits one of the most noble and extensive scenes of that renowned city, including in one view all the

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principal public buildings, with its shipping and commerce; it is impossible to imagine or behold a more capital or interesting view, the figures are truly portraits of the people, the whole is in complete unison . . . . . .

86. Wouvermans.—A Battle Piece. A fine clear picture. The spirited animation and lively representation of this banditti is painted in a superior style, and is in perfect preservation.—Very capital .

87. Guido.—Hero and Leander. The treatment of this subject is truly great and impressive, with more force of colouring than is usual in his pictures

88. Francis Mieris.—A Country Girl offering Fruit to sell to an Old Woman. This picture is unquestionably one of the most high-finished and pleasing productions of this scarce and esteemed master: from the cabinet of Monsieur D'Arveley . .

89. G. Metzu.—An elegant Domestic Scene; a Lady in her Chamber caresses a Dog, while the Husband, returning from the Chase, silently enters the Room, meaning to surprise her agreeably. Metzu always treated his subject with a superior degree of taste. The whole is a captivating, and pleasing picture, from the cabinet of Monsieur D'Arveley. This picture was for many years in the collection of William Smith, Esq. M. P. and is now in the select collection of Edward Gray, Esq. of Harringay-House, Hornsey, who paid 400 guineas for it.

FOURTH DAY'S SALE.

1. P. Genoese.—Christ delivering the Keys to St. Peter . . . . . .

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2. Lud. Caracci.—The Holy Family .
3. F. Hals.—Portrait of a Young Lady. Style of Van Dyck 14
4. Schalken.—Magdalen. A small high-finished picture 6
5. Van Dyck.—The Crucifixion. A very fine sketch, designed for the great altar-piece at Ghent . 25
6. Rembrandt.—Young Officer (small). A lively and elegant portrait 24
7. Teniers.—The Temptation of St. Anthony. A very spirited small picture 20
8. Van Huysum.—Vase with Flowers. The great merits of this artist are so well known, it is needless to say more than that it is a capital and beautiful picture 27
9. Denner.—A Man's Portrait. No painter ever finished the minutiæ of nature with such accuracy and precision. This is one of his surprising and elaborate portraits 45
10. Parmegiano.—The Madonna, with Angels, Infant Christ, and St. John. Of the pupils that succeeded Raphael, this artist possessed the graces in a superior degree 45
11. Holbein.—A Man's Portrait. A very expressive fine head, finished with great delicacy . 26
12. Stoop.—Subterraneous Stable, with a Spotted Horse. A fine warm and forcible effect . . 14
13. Sal. Rosa.—The Battles of Alexander (a pair). Painted with great spirit and masterly execution 60
14. Le Sueur.—The Holy Family, with St. Elizabeth. A beautiful cabinet picture 34
15. N. Poussin.—Rebecca at the Well. This and the

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companion picture are the test of the great genius and superior abilities of Poussin . . 145

16. TENIERS.—Small Mountainous Landscape . . 33

17. WOUVERMANS.—Small beautiful Landscape. A clear fine-toned picture, finished in a fine style 50

18. V. D. HEYDEN.—View of Cologne on the Rhine. This cabinet picture may justly be offered as one of the master-pieces of this artist. The figures are by Adrian V. De Velde 42

19. SLINGELAND.—Boy Fishing. A very high-finished picture 32

20. CORTONA.—The Temple of the Sibyls. A small design for the large fresco painting in the Pamphili Gallery at Rome 40

21. TITIAN.—The Master of the Orchestra with his Pupils. It is impossible to conceive a group of figures finer placed, or more judiciously contrasted in character, than in this small picture, presumed to be a repetition of a large one of the same subject; the colouring is rich and harmonious . . 46

22. GUIDO.—The Nativity. By the free and spirited style of painting, it may be presumed the original design for the picture at Versailles . . . 41

23. RUBENS.—An Old Man's Head. A study . 18

24. FRAGONARD.—The Visitation. This composition is chaste and sublime. M. de Calonne gave 250 louis-d'ors for it 80

25. REMBRANDT.—An Old Man's Portrait. Finely painted; equal to Titian 45

26. ELSHEIMER.—Subject from Ovid, a candlelight. A fine picture of this scarce master, which Sir Joshua Reynolds sold for 100 guineas 51

27. L. DA VINCI.—The Madonna, Infant Saviour,

Guineas

and St. John. A valuable and beautiful cabinet picture 35

28. Rembrandt.—Landscape View in North Holland. Very fine 51

29. Le Nain.—Farm-yard, with Peasants and Poultry; forming one of the most agreeable scenes of rural and domestic happiness 41

30. Rubens.—Rome Triumphant. An emblematical finished sketch, full of genius, and finely coloured 42

31. Moralis.—Christ bearing his Cross. This artist is by the Spaniards known by the name of the divine Moralis 90

32. Ger. Terburg.—Lady with her Music-master. The choice of this artist's subjects is in general much more pleasing and elevated than many of his countrymen: his works are in great estimation for their taste and correctness of design, with a mellow delicacy of finishing. This picture possesses all the desirable qualities of Terburg. From the cabinet of Monsieur d'Arveley 70

33. Old Weeninx.—An Italian Seaport, Ruins, and Figures. A grand scene, with a brilliant force of colouring 56

34. Watteau.—Party of Soldiers plundering a Village. Shows the universality of the genius of this artist. Painted with great spirit, and finely coloured . 53

35. Rembrandt.—The Good Samaritan. A small gem of Rembrandt's. His cabinet pictures are invaluable 62

36. Terburg.—The Family of De Witt, the famous Minister and Patriot of Holland. Exclusive of this composition containing the portraits of so eminent a

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family, it is one of the finest pictures painted by Terburg 55

37. Claude.—A beautiful Landscape, with the subject of Apollo and Marsyas. The elegance of design, and harmony of colouring of this master, never fail to excite our admiration . . . 62

38. Rembrandt.—An Old Lady's Portrait (half-length) with a Bible. Uncommonly highly finished, with a force of colouring possessing the true character of his finest works 100

39. Poussin.—Jupiter and Antiopé. Capital—much in the style of the antique . . . 46

40. Ruysdael.—A Landscape with a Bridge, a View from Nature. It is impossible to go beyond the effect produced by this great artist, in this style of painting 165

41. Greuze.—La Fille. A very fine and expressive face, painted in his best time . . 61

42. Greuze.—The Companion. Of equal merit 33

43. Alex. Veronese.—Hercules and Omphalé. No figures can possibly be better imagined to express the poet's ideas, or to exemplify the taste and genius of Veronese, who united the Roman correctness with the Venetian colouring.—Capital . 200

44. Rubens.—St. George with the Dragon. A spirited subject, treated with all those powers which are combined in the works of this master . . 71

45. Sir F. Bourgeois.—A Landscape with Cattle, a warm Evening; of a serene and beautiful effect 60

46. Domenichino.—Lot with his Daughters. A grand and well-composed picture . . 45

47. Cuyp.—A warm Landscape, with Cattle. This master, after studying the works of Wouvermans,

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Berghem, &c. struck out a manner entirely his own, and far surpassed for beautiful tints of air and sunshine, all the Dutch masters: this is an example of the greatest perfection. A most exquisite picture, formerly in the famous cabinet of Monsieur V. D. Linden at Dort 220

48. PYNAKER.—A Landscape, upright form, with a fine Group of Cattle and Figures. This artist studied to represent the lustre and brilliant effects of sunshine, in which he excelled. It possesses a delicate execution of pencil 120

49. P. PANINI.—A grand Scene of some of the most noble Fragments of Antique Ruins and Buildings, in which he has introduced the subject of Curtius leaping into the Gulf. A capital picture 52

50. OLD PALMA.—The Marriage of St. Catharine. A very chaste and fine picture . . . 52

51. SPAGNOLET.—The Roman Charity. A very expressive and fine picture, the colouring more clear and harmonious than any other known of this great master 60

52. TENIERS.—The Tooth Drawer. It is impossible to see a finer specimen of Teniers; the expression is truly natural, the colouring glowing, with a spirited and vivid penciling 90

53. P. VERONESE.—The Holy Family. This fine subject happily possesses the clearness and fine tone of colouring for which his works are so much admired 64

54. RUBENS.—A noble Study of Children, for the ceiling at Whitehall. The masterly hand of Rubens is predominant in every part.—Very capital . 220

55. REMBRANDT.—Esther, Haman, and Ahasuerus (very

Guineas

expressive). We have to lament that Rembrandt did not study in Italy. He had a most surprising genius for colouring and forcible effect. A very noble picture 55

56. Van Dyck.—A Lady's Portrait (whole length). With a superior grace, dignity, and elegance, Van Dyck treated portrait painting. The beautiful carnation and delicate tints of the face and hands are admirable, the satin garment is easy and flowing—a very capital and beautiful picture . . . 130

57. Van Dyck.—A Lady. The companion picture, equally replete with fine character. M. de Calonne paid Sir Joshua Reynolds 500 guineas for these two pictures 170

58. Cuyp.—A Landscape with Cows, on the Banks of a Canal. One of those clear fascinating pictures which are the admiration of this most inestimable master 140

59. Claude.—A small beautiful Landscape, full of taste, and at his best time—a rare cabinet jewel 100

60. Ostade.—A Cottage, a domestic scene, with a Woman winding Yarn. A rich and brilliant-coloured picture. M. de Calonne paid 200 guineas for it at a sale 115

61. A. Del Sarto.—The Madonna, our Saviour, and St. John (circular). A chaste and delicate picture, in fine preservation 100

62. Guido.—St. Michael driving down the Rebel Angels. It is rare to meet with pictures of the cabinet class like this.—A valuable and fine work . . 75

63. Schidone.—The Holy Family. A most perfect jewel, full of grace and sweetness. Schidone was an

Guineas

imitator of Corregio, and excelled in these subjects. It cost 350 louis-d'ors . . . 200

64. RAPHAEL.—The Holy Family. The numberless spurious copies retailed in every sale, under the sanction of this great master's name, would almost make one discredit every picture: this evidently shows marks of genius and originality to place it beyond the reach of doubt . . 50

65. RUBENS.—The Madonna and Infant Christ. A small and singularly beautiful finished picture. Rubens has exerted all the powers of his rich colouring on this exquisite performance . . 165

66. K. DU JARDIN.—A small Landscape, with Cattle and Figures. Very highly finished: in his best style 150

67. LE SUEUR.—The Holy Family. A small elegant picture 80

68. WYNANTS AND LINGELBACK.—A clear warm Landscape, a View taken on the side of a Road. This painter finished his trees and foliage in a high and beautiful style; the figures are interesting and finely introduced.—An elegant cabinet picture . 49

69. J. BOTH.—A warm and clear Landscape. This master has happily united the finished execution of the Dutch School with the classic scenery of Italy; this combination produces the most happy effect, and fascinates our admiration. The whole is beautiful and in perfect preservation . . 105

70. PARMIGIANO.—The Holy Family with St. John, &c. &c. The graceful display of this finely composed picture would do honour to Raphael. The whole is harmonious, and painted with great freedom and spirit.

Guineas

71. CLAUDE.—A Seaport on the coast of Italy, a noble prospect, with the remains of a capital building. The beautiful and serene effect of this picture is truly captivating 270

72. VERNET.—A grand View near Tivoli. It is evident that Vernet has imitated the style of Salvator Rosa. He has finished this with brilliancy and effect

73. LE BRUN.—A Sacrifice to Hymen (circular). One of the most tasteful and elegant works of Le Brun

74. MICHAEL ANGELO. — The Annunciation. This picture has been handed down as the undoubted original in the family where M. de Calonne bought it at Venice, and paid for it 500 ducats .

75. VAN DER HEYDEN.—A View in the City of Leyden. A very clear and pleasing picture. This celebrated painter aimed at a precision of finishing and effect different from all others, having the appearance of nature reduced to miniature by a camera, without the regular process of art: the figures, which are beautiful and interesting, are by Adrian Van de Velde. A most desirable cabinet picture, from Monsieur d'Arveley's collection . . . .

76. P. POTTER.—A small Picture, the Interior of a Stable, with Cows, &c. The beautiful and glowing effect of light is happily conceived, and renders the whole truly pleasing . . .

77. A. OSTADE.—A Dutch Cabaret—Peasantry of both sexes dancing, drinking, and making merry. No painter ever composed these subjects better than Ostade, nor drew with greater truth the native characters of the Boors of Holland: the whole scene is pleasing and animated. It is impossible in the art of colouring, for richness and effect, to surpass this

Guineas

beautiful picture: when pictures of Ostade possess these high qualities, they become invaluable. It cost M. de Calonne 400 louis-d'ors . 350

78. K. Du Jardin.—A pleasing Landscape, with Cattle and Figures. This master's sole attention was directed to nature in the drawing of his animals and figures, which are always accurate: the whole has a glowing and clear effect—a very capital picture of this scarce artist . . . . .

79. Wouvermans.—Landscape, with a variety of Horses and Figures. One of his accurate and pleasing cabinet pictures, in good preservation . .

80. J. Ostade.—A Landscape, a rustic and picturesque Scene, with Cottages on the side of a Road. Painted with a bold and brilliant effect: one of his most capital pictures . . . . .

81. Titian.—Venus and Cupid. The subject has been often repeated, but he has never been more successful in the glowing and rich tones of his colouring . . . . . .

82. A. Del Sarto.—Venus and Satyr. The animation and spirit, and the watchful attitude of the Satyr, render this a masterly performance . . . .

83. Rubens.—The Assumption. When Rubens was uncontrolled, and left to his own fancy, we see that true magic fire and genius which makes his sketches so valuable. This is one of his grandest designs 150

84. Giorgione.—Paris with the three Graces. The pleasing brilliancy and glowing tints of this elegant group surpass most of his works. It is evident that Rubens studied and attained the effect of his colouring from this great Venetian master .

Guineas

85. GAINSBOROUGH.—Girl with Pigs. When Sir J. Reynolds first saw this picture in the exhibition, he was struck with its simplicity and exquisite resemblance to nature, and purchased it of Gainsborough at his own fixed price; nor did he ever mean to part with it, till solicited as a particular favour by M. de Calonne, who paid him 300 guineas for it . 180

86. CLAUDE.—A Landscape. This pleasing and enchanting scene presents one of the most delightful landscapes of Italy, with a sweetness and serenity of air truly in character with that country: the happy introduction of the castle on the rising ground forms an elegant object, and divides the distance. The whole is captivating, and one of the finest pictures of this admired artist. This picture is known by the name of the Enchanted Castle, and is now in the possession of W. Wells, Esq. who paid Walsh Porter, Esq. 1000 guineas for it . . 520

87. CLAUDE.—Ditto, the companion. Of equal beauty and merit 500

88. CHEV. V. D. WERFF.—Lot with his two Daughters. The taste and elegance with which V. D. Werff has treated this subject would do honour to the first Italian masters; the composition is picturesque and concise; the distribution of light and shadow bold, with a glowing, rich, harmonious colouring: the whole finished with much taste 300

89. SIR J. REYNOLDS.—A Nymph. A pleasing subject, and was a favourite of this admirable artist, for he has repeated it with some alterations. It is painted in a great and masterly style: and for freedom and spirit, force and harmony of colouring, it may vie with the works of Titian or Van Dyck . . 250

Guineas

90. J. Asselyn.—View of Ponte Mola, near Rome. A grand scene, with a pleasing effect, finished with precision and delicacy . . . 40

91. Teniers.—An Interior of a Flemish Farm-house, with Boors smoking and regaling, known by the name of Le Bonnet Rouge. This masterly and surprising performance unites all the best qualities of Teniers, both for character, composition, and colouring, with a sprightly style of penciling. This picture was purchased by G. Hibbert, Esq. from whom Mr. Buchanan afterwards acquired it, along with the Backgammon Players, from the Orleans, and paid 800 guineas for the pair . . . 350

92. N. Poussin.—The Triumph of David. The grandeur and superior taste of this great artist are manifested in the judicious distribution of this fine subject. In the centre of the procession he has placed David, supporting the head of Goliah, in a spirited and graceful attitude, conducted by martial music. On the public buildings are placed females and bards, chanting hymns in honour of the victorious triumph: all this first attracts our admiration, and prevents the attention being divided with the crowds of eager spectators and followers, whose visible emotions and passions are wonderfully expressive of joy, surprise, and admiration. This work is a master-piece of the greatest perfection, where he has happily united the graces of the antique with his own classical knowledge. Purchased by M. de Calonne from Lord Carysford, for 800 guineas . . 600

93. D. Teniers.—A Village Feast, called *Le Teniers aux Chaudrons*. The extraordinary merit of this chef-d'œuvre has always attracted universal admira-

Guineas

tion: how animated and spirited are the varied characters of the peasantry who compose this large assemblage, the whole scene evidently taken from nature! Most lively and correct has he portrayed himself with his family, and some of the principal villagers on the foreground: the whole exhibiting that clearness and silvery tone which is so truly harmonious and fascinating in his finest works. This is one of the most capital pictures known of Teniers. It was purchased by the Duke of Bedford, and is now in the collection of His Grace . 700

94. N. Berchem.—A Landscape, with a distant View of a Bridge, and a pleasing and extensive Country, is diversified and enlivened with various Groups of Cattle and Figures. This picture is touched and finished in the finest style of this inestimable master, with a rich and glowing sky, the whole producing a most beautiful effect: comes from the cabinet of Monsieur d'Arveley. It was purchased by the Duke of Bridgewater, and is now in the Stafford Gallery 350

95. Wouvermans.—Le Jeu de La Bague. This beautiful and interesting cabinet picture brings to our view the ancient domestic sports practised in the villages of Holland. The peculiar characters of the natives as well as the horses are most accurately drawn: the whole finished with precision and with a sweet flowing pencil, the true test of his finest works. This chef-d'œuvre is from the cabinet of Monsieur d'Arveley; afterwards belonged to Walsh Porter, Esq. 210

96. N. Poussin.—Bacchanalian Dance. This great master treated all subjects, whether sacred or profane,

Guineas

with equal success. In this fine picture the females exhibit perfect models of beauty: the lovely infant bacchanti eagerly struggling for the juice of the grape, contrasted with the vigorous rusticity of the satyrs, are truly picturesque and poetically imagined. It is evident Poussin designed this picture to imitate the style and taste of the antique paintings, with a much greater perfection of colouring, drawing, and execution, than any example we have extant of these works. It comes from the collection of Monsieur le Comte Vaudreuil, and was publicly sold in Paris for 900 louis-d'ors. This picture has passed successively into the possession of Mr. Troward, Lord Kinnaird, and Mr. Hamlet, to the latter of whom it now belongs 870

97. Sir Joshua Reynolds.—Mrs. Siddons in the character of the Tragic Muse. The majestic dignity with which he has portrayed this tragical heroine of the stage is admirably conceived, and is full of expression and contemplative energy. The character is powerful, yet retaining the delicacy and beauty of resemblance; while the attendant attributes are poetically and well fancied. This picture alone would be sufficient to hand to posterity the name of the first-rate native genius that has adorned this country, had we no other proof of his great and transcendent merit. M. de Calonne paid Sir Joshua Reynolds 800 guineas for it, and thought the merit of this picture far exceeded any fixed sum. It is now in Dulwich College . . 320

98. N. Poussin.—A noble Landscape. The works of N. Poussin are every day more in request; the longer they are considered, the more they grow on

Guineas

the taste. He thought with as much genius and masterly fancy as our greatest poets. With the imaginary subject of the Orion he has endeavoured to astonish us; it is full of imagination and novelty. M. de Calonne paid Sir Joshua Reynolds 500 guineas for it. This picture was sold a few years ago at Mr. Christie's, and was purchased by Monsieur Bonnemaison, who carried it to Paris 125

99. Murillo.—The Gipsy Girl with Flowers. This beautiful picture, although only a single figure, is allowed to be a master-piece of Murillo for design, composition, and colouring. None of his larger works approach nearer to excellence, or can boast of a more correct resemblance to nature. It was formerly in the cabinet of Monsieur Randon de Boisset, and publicly sold for 900 louis-d'ors. This picture was purchased by Monsieur Des Enfans, and was bequeathed by Sir F. Bourgeois, his heir, to Dulwich College 640

100. Murillo.—The Holy Family. That this great master formed his mind on the noblest models of the great schools is evident, for we find some of his works imitative of Titian, Rubens, Van Dyck, &c. This sublime and elegantly composed picture is quite his own, full of taste and spirited execution, with a powerful effect and richness of colouring. It was sold to Henry Hope, Esq. and again sold at his sale in 1816 510

101. Sal. Rosa.—Seaport. The grandeur and sublimity with which Sal. Rosa has treated these subjects will stand the test of ages: the scene appears part of his own native and romantic country, or where he mostly resided in Calabria: the whole painted

Guineas

with wonderful spirit and facility; the figures are very applicable and picturesque, and are suited to the scene. This picture was in the possession of Henry Hope, Esq. 500

102. Correggio.—St. Sebastian. No artist's works are so much sought after, and none so scarce as those of Correggio. This undoubted and well authenticated picture is evidently a finished study for a large picture: the character of the dying saint is expressively painted with a delicate and flowing pencil . 48

103. Rubens and Breughel.—Christ with Martha and Mary. This capital performance, the joint labour of these painters, though different in style, demonstrates their great judgment. The figures are disposed of with a propriety suited to their respective characters; the graceful dignity and noble ease of our Saviour is pre-eminent: the whole is finished with great accuracy. When we consider how rare cabinet pictures are of this description, they become invaluable 325

104. Paul Potter.—A Group of Cattle.—Possibly no picture can be more deserving the reputation of this incomparable and scarce master. In it he unites boldness and effect with delicate accuracy of drawing: the animals appear not like painting, but real objects. This artist, in Holland, is esteemed the father of animal painters. It was formerly in the cabinet of Monsieur Braam-Camp, of Amsterdam 310

COLLECTION

OF

JOHN TRUMBULL, ESQ.

PURCHASED BY HIM IN PARIS

IN THE SPRING OF 1795.

THE French Revolution, which swept away so many of the most illustrious families of France, and produced those pecuniary distresses which occasioned the dispersion of most of the collections of art in that country, enabled Mr. Trumbull, who was in the spring of 1795 attached to the American legation at Paris, to avail himself of the occurrences of the period, and to acquire many of those works of importance which had formerly held a place in some of the principal collections of that capital.

Although these acquisitions were principally of pictures of the Flemish and Dutch schools, still he likewise purchased some pictures of the great Italian masters, among which may be named the

MADONNA with the INFANT SAVIOUR and ST. JOHN, which is described in the catalogue raisonné as follows:—

"This picture was the altar-piece of the private chapel of Cardinal Mazarin, when prime minister of France, during the minority of Louis XIV.; and, at his death, he bequeathed it to the ancestor of Monsieur Primodan, from whom it was purchased. The loyalty, wealth, and respectability of that gentleman, rendered him an object of sanguinary attention during the tyranny of Robespierre: he was thrown into prison, his property sequestrated, and he must have perished by the guillotine, but for the timely fall of the tyrant; by which event he, with others, recovered his liberty. On quitting his prison, M. Primodan found his property under sequestration, his friends dispersed or dead, no money at his command, and tradesmen, to whom bills were due at the time of his arrest, clamorous for payment. No sooner were the seals removed from his town residence, on the Isle St. Louis (formerly the fashionable part of Paris), than he was painfully induced to think of parting with this picture, which had hung in the same apartment of the old mansion, from the time of the Cardinal's death, the pride of his family, and the strong evidence of the friendship of so great a man; and from the possession

of which nothing but a calamity, such as was produced by the Revolution, could have tempted him to separate. The present proprietor was then in Paris (in 1795), and purchased the picture for 40,000 livres. From that time it has remained in his hands, and has been preserved by him with such veneration, that the original varnish has not been removed, nor has a fresh one been given. The painting was originally on panel; but this having split, as may be seen over the head of the Madonna, it had been transferred to canvas, in 1767, by the ingenious and well-known Hacquin, as appears by an inscription on the back of the picture."

Without being able to vouch for the authenticity of this picture, a duplicate of which certainly exists in the Louvre, and from its not being known to the author of these sketches, there is no doubt that many of the pictures in this small collection were of a fine class, and it is moreover interesting, from being among the earlier pictures which were brought to this country from the continent after the period of the Revolution in France.

The pictures as brought forward for sale by Mr. Christie in the month of February, 1797, and the prices at which the same were then sold, are given in the following catalogue.

CATALOGUE.

FIRST DAY'S SALE.

		L.	S.	D.
1.	SIMON DI PESARO.—Head of a Saint. From the collection of M. Joubart. Dermer	4	4	0
2.	TILBURG.—Peasants at the Door of an Inn. Collection of M. Des Touches. Birch	13	13	0
3.	VAN DELEN.—Inside View of a Church, with Figures by Poelemburg. From the collection of M. Des Touches. Walton	10	10	0
4.	VAN ROMYN.—Buildings and Cattle. From the same. Seguire	6	6	0
5.	MAES.—A Boy with a young Deer. From the same. Lord St. Helens	11	0	6
6.	HOBBIMA.—Landscape. From the collection of M. Grandpré. Walton	9	19	6
7.	STELLA.—The Holy Family. Dermer	8	8	0
8.	TREVISANI.—Madonna and St. Francis. From the collection of M. Joubart. Price	6	16	6
9.	CALLED LE SUEUR.—The Magdalen. Lord St. Helens	4	4	0
10.	OMMEGANK.—Cattle. Finely painted. Babbage	7	7	0
11.	POELEMBURG. — Ruins and Figures. Delicately finished. Dermer	8	8	0
12.	ADRIAN VANDEVELDE. — A small Winter Scene. Charmingly painted. From the collection of M. Des Touches. Gastling	10	10	0
13.	CANALETTI.—A View in Venice. Fine. Seguire	21	0	0
14.	DITTO.—Ditto. Ditto	22	11	0

L. S. D.

15. Paul Ferg.—A Military Scene. Babbage 16 16 0
16. Ditto.—Ditto. Companion. These are two uncommonly fine specimens of Ferg—on copper. Hastings 19 6 6
17. Wynants.—A very pleasing Landscape, with Figures by Lingelbach. Finely painted and in the best preservation. From the collection of M. Grandpré. Pratbernon 28 6 0
18. J. Ruysdael.—A Morning Scene. The centre of this picture is peculiarly fine. From the collection of M. Grandpré. Earl Temple 31 10 0
19. Cuyp.—Cows. An early picture of this favourite master. From the collection of M. Des Touches. Captain Price 48 6 0
20. Vandermeulen.—A Battle. One of the capital pictures of this master, and in perfect preservation. From the collection of M. Le Rouge. Idem 61 19 0
21. After Nicholo Poussin.—An excellent old copy of one of his finest Landscapes. Collection of M. Le Rouge. Idem 15 15 0
22. D. Teniers.—A Road, with Figures, &c. An agreeable small specimen of this favourite master. From the collection of M. Des Touches. Lord Gower 21 0 0
23. Weenix.—Head of a young Artist. Very finely painted. From the collection of M. Le Rouge. Strange 10 10 0
24. Teniers.—Portrait of a Lady with a Negro Servant. A very fine picture. From the collection of the Duke de Praslin. Duval 52 10 0
25. Rubens. — Germanicus haranguing his Troops. Sketch. From the collection of M. Des Touches. Bryan 44 0 0

L. S. D.

26. J. JORDAENS.—The Holy Family. Half figures, the size of life. A very capital picture, equal to Rubens for colouring. From the collection of the Baron D'Espagnac. Captain Price 52 10 0

27.—ALEXANDER VERONESE.—Cupid and Pysche. On black marble. Runimed 21 0 0

28. TINTORET.—A Female Figure, half-length. Size of life, and finely coloured. Capt. Price 14 0 0

29. PAUL VERONESE.—The Martyrdom of St. Catharine. A fine picture. From the collection of the Duke de Tallard. Idem 39 18 0

30. ALEXANDER VERONESE.—Diana and Nymphs surprised bathing by Acteon. From the collection of M. Le Rouge. Bryan 31 10 0

31.—SEBASTIAN BOURDON.—The Baptism of Christ. A fine composition, and in perfect preservation. Collection of M. Donjoux. Capt. Stanhope 85 0 0

32. TITIAN.—Portrait of a Lady. A fine half-length. From the collection of the Prince Carignan. Idem 37 10 0

33. PARIS BOURDONE.—Portrait of a Lady, half-length. Fine as Titian, and in perfect preservation. Collection of Prince Carignan. Price 29 8 0

34. PHILIP CHAMPAGNE.—Portrait of the great Colbert. Very finely painted, and in perfect preservation. From the collection of the Baron D'Espagnac. Lord Gower 42 0 0

35. CARLO DOLCE.—The Magdalen. A very fine head. From the collection of the Duke de L'Assaie and M. Donjoux. Bryan 30 9 0

36. GIORGIONE.—The Holy Family. A fine specimen, and in excellent preservation. Collection of M. Le Rouge. Knight 53 10 0

L. S. D.

37. SCHIDONE.—The Coronation of the Virgin. Small. A fine composition of twelve figures, in perfect preservation, and from the very choice collection of the Duke de Praslin. Captain Price 30 9 0

38. DOMINICO FETTI.—Artemisia. Collection of M. Donjoux. Lord St. Helens 15 15 0

39. LOUIS CARACCI.—The Holy Family. Small. A charming little specimen. From the collection of M. Donjoux. Bryan 48 6 0

40. PIETRO DA CORTONA.—The Adoration of the Shepherds. A beautiful little specimen of the master. From the collection of the Baron D'Espagnac. Bryan 31 10 0

41. DOMENICHINO.—Virgin and Child. Small. A favourite composition of this great master, in perfect preservation. From the collection of M. Donjoux. Captain Price 10 10 0

42. STELLA.—Cupid and Psyche. Small, and sweetly painted. From the collection of M. Le Rouge. Stanhope 7 17 6

43. LUCA JORDANO.—Fire. An allegorical composition. Smith 25 4 0

44. DITTO.—Water. Ditto. Lord St. Helens 24 1 0

45. DITTO.—Earth. Ditto. Smith 24 1 0

46. DITTO.—Air. Ditto. These four pictures of the elements are from the choice collection of the Baron D'Espagnac, and are justly regarded as among the finest works of the master. Earl Temple 28 7 0

47. SEBASTIAN BOURDON.—The Daughters of Jethro. A very fine composition, worthy of N. Poussin, in high preservation. From the collection of the Baron D'Espagnac. Smith 136 15 0

48. SALVATOR ROSA.—A Landscape. A fine romantic

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grand scene, and in excellent preservation. From the collection of M. Le Rouge. Walton 51 9 0

49. SPAGNOLETTO. — St. Jerome and Angel. A capital picture, the body and head of the saint, worthy the pencil of Guido, in fine preservation. From the collection of M. Donjoux. Smith 69 6 0

50. REMBRANDT.—Portrait of a Lady. Half-length, in his high finished manner; one of his finest and most extraordinary works. From the collection of M. Donjoux. Bryan 105 0 0

SECOND DAY'S SALE.

51. L. TITIUS.—A high finished picture in the style of G. Dow. Smith 15 15 0

52. HOBBIMA.—A Landscape. Foxhall 18 18 0

53. TENIERS.—A Village Dance. Elwin 33 12 0

54. ZUCCARELLI.—Landscape. One of his fine Italian pictures. Smith 21 0 0

55. DOMIN. FETTI.—Dives and Lazarus. A fine picture of the master. Foxhall 63 0 0

56. WEENIX.—Dead Game. A finely painted picture in his best manner. Foxhall 39 8 0

57. VANDYKE.—The Virgin and Child. One of the favourite compositions of this great master, and in fine preservation. From the collections of the Duke de L'Assaie and of M. Donjoux. Price 71 8 0

58. SEBASTIAN BOURDON.—The Burial of Christ. A fine classical picture, in perfect preservation. From the collection of M. De La Regnière. Dermer 42 0 0

L. S. D.

59. RUBENS.—Head of a Boy. Simpson 24 3 0

60. DITTO.—Ditto of a Girl. Two beautiful sketches, size of life. From the collection of M. Des Touches. Simpson 13 2 6

61. TENIERS.—Judith with the Head of Holofernes. A very fine specimen of this favourite master, in the most perfect preservation. From the collections of M. Collet and M. Des Touches. Nixon 25 4 0

62. DITTO.—An exquisite little Landscape with Figures. In his finest manner. From the collection of M. Le Rouge. Smith 25 4 0

63. DITTO.—A beautiful little Landscape, with Gipsies telling the Fortune of an old Man. Of the very first class of merit. Companion to the foregoing. Bryan 31 10 0

64. KAREL DU JARDIN.—A Peasant on Horseback driving Cattle. An admirable picture of this master. The landscape in the manner of Claude, and little inferior to him. Pratbernon 36 15 0

65. CHEV. VANDERWERFF.—Children with a Bird's Nest. A very exquisite little picture of this admired master. From the collection of the Duke de Praslin. Bryan 92 4 0

66. GERARD DOW.—One of the finest pictures of this great master, well known under the name of The Onion Cutter. From the collections of the Countess La Verrue, and Grandpré. Bryan 70 7 0

67. VANDERHEYDEN.—A Landscape, with Water and Boats by William Vandenvelde, and Figures by Adrian. A curious and very fine specimen of those three admired masters, and in perfect preservation. Well known in the cabinet of the Duke D'Ozincourt and M. Gagny. Stainforth 87 3 0

68. TENIERS.—A Stable with Cows, a Milkmaid, Boy,

L. S. D.

&c. A very capital picture of this admired master. From the collection of M. Le Rouge.

Dermer 93 9 0

69. WOUVERMANS.—A Return from the Chase. The animals and dead game in this admirable picture cannot be surpassed; and the whole forms, perhaps, the finest specimen of the master in England. Formerly in the valuable collection of the Countess La Verrue. Smith 102 18 0

70. TENIERS.—Gamblers at Trictrac. An exquisite picture in perfect preservation, and no way inferior to the Bonnet Rouge of M. Calonne. Formerly in the collection of M. Le Brun.

Lord Suffolk 115 10 0

71. BERGHEM.—A Landscape, with Figures on Horseback. A scene in the vicinity of Rome. It is clear, brilliant, in perfect preservation, and one of the finest productions of this great master. It was in the celebrated collection of Monsieur Grandpré.

Withdrawn at 210 0 0

72. TENIERS.—A Concert, with Portraits of Himself and Family. Exquisitely painted in his finest manner, and in perfect preservation.

Withdrawn at 141 15 0

73. IDEM.—A Dance of Peasants. Companion to the above, and of the same class of merit.

Birch 64 1 0

74. JOHN BOTH.—A Landscape. Scarcely inferior to Claude Lorrain, and in the highest preservation. From the collection of M. Donjoux.

Bishop of Durham 87 3 0

75. TENIERS.—A Chymist in his Laboratory. This picture may justly be called one of the finest specimens of the wonderful union of freedom and finishing

L. S. D.

so justly admired in Teniers. From the collection of M. Le Brun. Bryan 183 15 0

76. Bassano. — The Magdalen at the Feast of the Pharisee, wiping the feet of the Saviour with her hair. In perfect preservation, and one of the finest works existing of the master. From the collection of the Duke de Tallard. Agar 241 10 0

77. Vernet.—A Storm and Shipwreck. The most capital and perfect picture of the master in England. Lord Temple 147 0 0

78. Ditto.—A View of the Castle and Bridge of St. Angelo in Rome, with a Fête on the Tiber. Among the great number of spectators are Vernet himself, his wife and her father, M. Parker. This picture is almost as capital as the former, its companion. Cleland 131 5 0

79. Salvator Rosa.—A sublime Landscape, in perfect preservation. From the collection of M. Le Rouge. Bryan 73 10 0

80. Bronzino.—The Madonna, Child, and St. Catharine. A very capital picture of this great master, in high preservation. From the collection of the Baron D'Espagnac, where it was always esteemed to be from the hand of A. Caracci. Knight 178 10 0

81. Nicolo Poussin. — A Holy Family. A capital and classic composition of this great master, in the highest preservation, well known by the print engraved by Poilly. From the choice collection of M. De La Regniere. Smith 178 10 0

82. Guido.—Lucretia. One of the finest specimens of this great master, in his greatest style, and in perfect preservation. From the collection of M. Le Rouge. Cleland 131 0 0

L. S. D.

83. Nicolo Poussin.—Christ on the Mount of Olives. The visionary part of this exquisite little picture is equal to any of the finest works of this great master; and the three Disciples sleeping on the foreground are very grand. It was brought from Italy by M. Joubert, and is now from the collection of M. Le Rouge . . Bryan 273 0 0

84. Guido.—The patron Saints of Bologna. In this style there is but one picture of this great master known in Europe, which can vie in excellence with this precious specimen, that of the Assumption of the Virgin, at Bologna. This picture was long in the famous collection of M. Bramkamp in Holland; is now from that of M. Donjoux. Cleland 50 8 0

85. Murillo.—St. John with the Lamb. The sentiment of this admirable little picture is equal to the magic of its colouring and execution, and without prejudice to any other, it may fairly be pronounced the most lovely specimen of this admired master in England. It was one of the choicest ornaments of the very fine collection of the Duke de Praslin.
Bryan 210 0 0

86. Pordenone.—Dejanira and the Centaur pursued by Hercules. A most capital picture, equal in colour to Titian, and in composition worthy of Annibal Caracci. In the best preservation, and from the collection of a late noble duke, whose taste and judgment were well known. West 588 0 0

87. Guercino.—Angelica and Medora. Figures the size of life. One of the most capital pictures known of this great master, and in the best preservation: formerly in the same collection as the above.
Bryan 462 0 0

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88. BERGHEM.—Landscape, with Figures and Cattle. One of the finest works extant of this great master, in which freedom and elegance of execution are united with brilliancy of colouring. The admirable picture, formerly in the Royal collection, and now in the National Museum of France, is the only one known in Europe of this master, which can be held to be superior in any point to this; in excellence of composition it is however indisputably inferior. From the collection of M. Grandpré. West 945 0 0

This picture was afterwards purchased by R. Hall, Esq. Portland-place.

89. RAPHAEL.—The Virgin, Christ, and St. John, known by the name of the *Madonna du Corset Rouge.* An admirable picture of the middle period of this greatest of painters: the drawing and composition are worthy of him; the expressions of all the heads fine, but that of the Madonna superlatively so; and the colouring is superior to almost any of his works. This picture was brought from Rome by Cardinal Mazarin, and, notwithstanding very high prices were offered for it, particularly by the Prince of Condé, was religiously preserved in the family, until the distresses of the Revolution, in which M. Primodan, the late possessor, had his full share, determined him to part with it for a very extravagant sum. It was originally painted on wood, which beginning to decay, the painting was transferred upon cloth in 1767, by Hacquin (as was also the Holy Family, by the same master, well known in the Royal collection of France). It is in perfect preservation. Mr. West 890 0 0

90. LE BRUN.—The Battle of Constantine and Maxentius. . . Mr. West 210 0 0

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91. DITTO.—The Triumph of Constantine. These admirable drawings are the originals from which the fine prints of Audran were engraved. No pictures of these subjects were ever painted by Le Brun; and the importance of these drawings is very much enhanced by the circumstance of their being all that exist of these subjects by the hand of the great composer. They are from the cabinet of M. Le Brun, and until now have never been out of the family. . . . West 157 10 0

Some of the reserved pictures of this collection were again put up for sale, at public auction, by P. Coxe, in 1812, but were again withdrawn in consequence of not fetching their value. Among these was the fine cabinet picture, by Nicholas Berchem, No. 71 of this catalogue, representing an Italian scene where travellers are riding at full speed, with a view of *Monte Soracte* in the distance; a picture painted at the best time of the master, and of the same quality as the picture known by the name of *Les Fagots* in the possession of Alexander Baring, Esq.

The Berchem, No. 88, now in the possession of Richard Hall, Esq. of Portland-place, is also one of the magnificent works of the master.—They were both in the collection of Grandpré.

MR. BRYAN'S COLLECTION.

THE late Mr. Bryan was not only an exceedingly good judge of the works of all the Flemish and Dutch masters, but a devoted and enthusiastic lover of the art. His mercantile pursuits, which called him frequently to Flanders and Holland, in which latter country he for some time resided, had afforded him the advantage of studying most of the rich collections of art which were in that country, previously to the invasion of it by the French army; and he formed his judgment and improved his taste from the frequent opportunities which he had in studying the works of their best masters.

His attention, originally occupied by matters entirely mercantile, was afterwards called to the acquisition of works of art, when they presented themselves for sale; and when the French army, at a later period, overran Holland, and caused many of its inhabitants to part with their treasures of art, he was already in possession of the information where to find the objects themselves, which it is always of so much importance to know. He was naturally of a bold and de-

cided character, and wanted neither judgment nor enterprise to carry his views into execution. He had the good fortune to possess the confidence of the Duke of Bridgewater, who enabled him to carry his plans into effect; and it may truly be said that the advantage which he possessed in the acquaintance of that most spirited nobleman was of mutual advantage to both; as without his suggestions and critical information the fine gallery of Cleveland-row might never have been formed, or, at least, never have attained that consequence which it now possesses.

In tracing back so many years, where the principal actors are now no more, it is difficult to give an account of many of those pictures which were brought to this country, and which passed immediately into private hands without any notice existing thereof. It may, however, be said in general terms of Mr. Bryan, that this country is indebted to his exertions for having procured for it many of the best pictures of the Dutch school which are now in England; and that the first proposals for securing the Italian part of the Orleans collection were made by him to the Duke of Bridgewater, and maintained with all his reasoning. But for such men as Mr. Bryan, this country would now have been but very poor in works of art.

INTRODUCTION

TO THE

COLLECTION OF MR. BRYAN'S PICTURES

SOLD BY

MR. COXE, 17th MAY, 1798,

AT MR. BRYAN'S GALLERY IN PALL MALL.

It is singular, and it may not perhaps be deemed an inapplicable remark, that on the same spot where the polygraphic exhibition attempted to force itself into fame, but which with all its claim to ingenuity proved the meteor only of a moment, to surprise, and to be forgotten, a constellation should have arisen, in variety and merit, of the first order in the arts, over the ashes of that forsaken establishment.

To those who think that a fine copy may be equal to an original performance, a convincing instance will present itself in the collection of paintings now submitted to the public, of the decided superiority, in the original portrait of Govartius by Vandyke, over a copy, which was once endeavoured to be placed on the highest pinnacle of distinction. As every thing is excellent only by comparison, no sooner had the original picture appeared, than, tried by the touchstone of truth, the copy, admirably as

it was executed, shrunk instantly from the scrutiny of investigation.

Neither is it because these are original paintings, and the productions of ancient masters, that they are entitled to esteem (they too were once modern), but it is because these original works command our regard from their full claim to long established merit, sanctioned by time in the continued approbation of the discerning. Merit is the growth of all ages; and Sir Joshua Reynolds' incomparable portrait of Mrs. Billington is an example that applause must be given wherever and whenever it is deserved.

The collection of pictures so magnificently displayed in this celebrated gallery are a selection brought together under circumstances, that times such as these which have recently happened, to the concern and distress of mankind, could alone have afforded the opportunity. Still the praise of collecting them is not less eminently due to Mr. Bryan, for his industry and enterprise, his spirit, perseverance and judgment.

For judgment in selecting works of such infinite variety and excellence, and in such admirable state of perfection; for perseverance and spirit in following the pursuit, and carrying it into effect; for enterprise in risking all hazards from his love for the art; and for industry, in preparing, with unceasing attention for the gratification and choice of the public, an assemblage, superior to most, and equal to any collection that this country or perhaps Europe could produce.

Before a discerning and liberal public these pictures are now respectfully offered to their most attentive con-

sideration. The day which is to decide upon their fate is fast approaching. They will change hands, indeed, when they are purchased—but they cannot alter in value.

Throgmorton-street, May 5, 1798.

PETER COXE.

CATALOGUE.

FIRST DAY'S SALE.

1. PANINI.—Architectural Ruins of a Temple
2. STORK.—A fresh Breeze, with a variety of Shipping
3. MOMPER.—A Landscape, with Figures and Cattle by Rubens
4. VAN GOYEN.—A View in Holland, with Ruins
5. VANDER NEER.—A View—Moonlight. A beautiful cabinet picture
6. REMBRANDT.—The Portrait of a Lady. Admirably coloured
7. BACKHUYSEN.—A fresh Breeze. Very fine
8. PYNAKER.—A warm rich Landscape, with Figures and Cattle
9. BREKELCAMP.—An old Man reading
10. SORG.—A Dutch Cabaret, with Peasants regaling
11. D. VAN TOL.—An old Man lighting his Pipe. A charming cabinet picture, little inferior to his master, G. Dow
12. TERBURG.—The interior of an Apartment, with a Lady pouring out Wine to a Cavalier. Highly finished

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13. Dom. Feti.—Dives and Lazarus. From the collection of Sir Joshua Reynolds
14. Backhuysen.—A Storm. This celebrated painter particularly excelled in these subjects: this is one of his most capital pictures
15. Ditto.—A brisk Gale—its companion. Equally fine
16. Titian.—The Infant Christ, with St. John. A forcible picture of this great master: from the collection of M. de Calonne
17. Loutherbourg.—Jason enchanting the Dragon. Very fine
18. Paul Brill.—Landscape, with Figures. From M. de Calonne's collection
19. Rubens.—A full length Portrait of a Canon of the Metropolitan Church of Cologne. A very capital picture
20. Ditto.—The companion
21. Pordenone.—The Holy Family. Very fine
22. Wouvermans.—A Battle. A fine clear picture. The spirited animation of the action is finely represented, and is painted in his superior style: from the collection of M. de Calonne
23. Guido.—David with the Head of Goliah. Very fine
24. Mola.—An upright Landscape. A grand scene, painted in the best manner of this great artist, and enriched with admirable figures, representing Tobit and the Angel
25. Palma.—The Entombing of Christ. Equal in colouring to Titian: from the collection of M. de Calonne 6 6 0

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26. Bega.—Dutch Merry-making. Of his first quality; equal to Ostade . . . 26 5 0
27. Decker.—A Cottage on the Banks of a Canal. From the collection of M. de Calonne 16 16 0
28. P. da Cortona.—Christ with the Samaritan Woman. M. de Calonne . . 31 10 0
29. Hackaert.—A warm brilliant Landscape. A very beautiful scene, enriched with figures by Lingelback 48 6 0
30. G. de Crayer.—Nymphs dancing. Finely composed, and beautifully coloured: from the collection of M. de Calonne . . 21 0 0
31. J. de Mabuse.—The Holy Family. A very curious specimen of the early period of oil painting; in the most perfect state of preservation 17 17 0
32. K. du Jardin.—A halt of Italian Travellers. This charming cabinet picture is from the collection of M. Lys, and is in Du Jardin's very best manner 42 0 0
33. Murillo.—The Assumption of the Virgin. A fine sketch for the celebrated picture in the Cathedral at Seville; very capital . . 63 0 0
34. Berchem.—A warm and brilliant Landscape, with pastoral Figures, surrounded by Cattle. A very capital picture . . . 42 0 0
35. Murillo.—The Madonna and Infant Christ. A charming and finely coloured picture of this admirable painter . . . 32 11 0
36. Tintoret.—The portrait of Vincenti Capelli, Admiral of the Venetian Fleet. Engraved. Very capital; equal to Titian . . 35 14 0
37. Berchem.—A singularly fine Landscape, with Cattle and Figures. There is not a picture extant of this

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admired master more noble and skilful in point of general composition, or the figures more pleasing and natural; his animals are characterised in a beautiful style, and finished with an accurate and animated pencil. This celebrated picture was formerly one of the principal ornaments in the collection of the Duc de Noailles . . . 36 15 0

38. Rembrandt.—The Good Samaritan. A very excellent picture, possessing all that admirable effect for which he is so eminently distinguished 73 10 0

39. Ditto.—Christ amongst the Doctors—the companion. Equally fine . . 71 10 0

40. Rubens.—Ceres and Pomona. This excellent picture is painted in Rubens' best manner: the composition is grand; the design unusually graceful and correct; and the colouring pure, rich, and splendid: it is truly a noble and beautiful production 514 10 0

41. Titian.—The Holy Family. A very capital picture, possessing all the depth and glow of colouring in which this eminent painter invariably distinguished himself: from the collection of M. de Calonne 63 0 0

42. Teniers.—Landscape, with a group of Flemish Peasants dancing and regaling. One of his clear, brilliant, and silvery pictures: the view is taken from the environs of his country seat, which is discerned in the distance . . . 168 0 0

43. Ruysdael.—A small Landscape—a view from Nature. The cabinet pictures of this charming painter are deservedly held in the highest degree of estimation 31 10 0

44. School of Rubens.—The Holy Family. A small

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octagon picture, supposed to be painted by John Van Hock, one of Rubens' favourite scholars 13 13 0

45. G. Dow.—The Portrait of his Mother. A small cabinet picture, exquisitely finished . 14 14 0

46. A. Vandevelde.—Cattle and Figures in a Landscape. The pictures of this able master are universally admired. There is a pleasing softness with a transparency of colour very fascinating, which this little beautiful picture possesses in a superior degree 50 8 0

47. Titian.—Diana and Acteon. A beautiful cabinet picture of this great master. He has treated this subject, in large, which is one of the most distinguished ornaments of the celebrated Orleans collection 105 0 0

48. Francisco Mile.—A grand Landscape. Treated with all the mind of N. Poussin: a classic composition: from the collection of M. de Calonne 31 10 0

49. Cuyp.—A clear, beautiful, and spirited picture, with a delightful group of cows in the foreground, and possessing all the tender tints of air and brilliancy of sunshine, for which Cuyp is so much admired 93 9 0

50. Titian.—A noble performance, a grand romantic scene. This sublime production of an elevated genius evinces the source from whence the great painters of the Italian school, who succeeded Titian, formed their style of landscape painting. He has judiciously enriched this capital performance with admirable figures, representing the return of Adonis from the chase. In every point of view, this fine

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picture is deserving particular attention, equally of the artist and connoisseur . 168 0 0

51. Wilson.—Grand and capital Landscape, representing a View of Rome, from the Villa Madama. This admirable picture has always been regarded as one of the finest productions of this great English artist 49 7 0

52. Denner.—Old Woman reading. Extremely natural, and finely painted . . 120 15 0

SECOND DAY'S SALE.

1. Baptiste.—Pair of Flower Pieces . 2 12 6
2. Murillo.—The Virgin in the Clouds . 4 4 0
3. A. de Gelder.—Lot and his Daughters. De Gelder was one of the most distinguished scholars of Rembrandt. Very fine . . 5 10 0
4. Pynaker.—Landscape . . 2 15 0
5. Van Goyen.—View of Dort in Holland. Perhaps the most capital picture known of this master 15 15 0
6. H. de Klerk.—St. Peter delivered from Prison 3 13 6
7. Victor.—Farrier's Shop, with Gipsies telling Fortunes. Very fine. A master little known in this country 31 10 0
8. Cuyp.—Group of Cattle, Figures, and Horses, on the banks of a Canal. A warm, clear, and brilliant picture 21 0 0
9. Van Eckhout.—Moses treading on the Crown of Pharaoh. This painter was the scholar of Rem-

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brandt, whose excellence he has nearly approached in this capital picture . . . 6 6 0

10. TENIERS.—Group of Peasants smoking and drinking. In his fine manner . . 21 0 0

11. L. CARACCI.—The Ecce Homo. A beautiful cabinet picture 9 19 6

12. VAN WINGEN.—The Last Supper. A high-finished antique in perfect preservation, painted soon after the invention of oil painting: from the collection of Sir Joshua Reynolds . . . 10 10 0

13. I. OSTADE.—Winter Scene in Holland, with a variety of Figures skaiting, &c. &c. A very capital performance of this admired master . 20 9 6

14. HUCHTENBOURG.—Cavalcade. This painter was an imitator of Wouvermans, and with a considerable degree of success . . . 21 0 0

15. LINGELBACK.—Italian Market, with a variety of Figures. This is one of the most capital compositions of this master, and is painted with great spirit, and freedom of pencil . . 21 0 0

16. A. VANDEVELDE.—Small Landscape with Horses and Cattle. From the collection of M. de Calonne 17 0 0

17. W. VANDEVELDE.—Calm, with Fishing-boats. A very beautiful cabinet picture: from the marine collection of the late Earl of Bute . 26 5 0

18. CUYP.—Thunder Storm. A grand and sublime effort of this great artist . . 13 13 0

19. REMBRANDT.—His own Portrait. Painted in his best time, and touched in a bold and fine manner 22 1 0

20. Ditto.—The Portrait of his Mother, the Companion. Equally fine 52 10 0

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21. N. Poussin.—The Entombing of Christ. A grand and noble composition. Very capital . 33 12 0
22. Ruysdael.—Frost Scene in Holland. This charming painter has admirably depicted the severity of winter in hoar frost. It is finished in his best manner 63 0 0
23. Ditto.—The Companion. Equally excellent 45 3 0
24. Rubens.—St. Peter holding the Keys. This fine head and the companion were a present from Rubens to one of the Confreries at Antwerp, which was suppressed by Joseph II. They were purchased at the sale of their effects 42 0 0
25. Ditto.—St. Paul. The companion, equally fine. They are in Rubens' best manner . 42 0 0
26. Cuyp.—Warm Landscape, with Cattle. Painted in his broad style, and coloured in his best manner. The works of this admirable painter are deservedly increasing in daily estimation and value 61 19 0
27. Vander Helst.—His own Portrait, in which he has united all that is admired in Rubens and Rembrandt. It is equal indeed to any portrait of any master: from the collection of M. de Calonne . 37 16 0
28. Wynants.—Landscape. A view from nature, of which it is a most interesting and faithful representation, uniting all the excellence of Wynants, with the accompaniment of beautiful figures by that favourite master A. Vandevelde . 33 12 0
29. Ruysdael.—Pair of small Landscapes, views from Nature. Delightful cabinet pictures . 26 15 6
30. Tintoretto.—Christ crowned with Thorns. A grand and masterly performance: from the collection of M. de Calonne . . . 27 6 0
31. Vandyke.—Christ on the Cross. A finished design

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for the large picture formerly at Ghent. The correct drawing of this fine figure, and the solemnity of the surrounding scene, produce an impressive effect. It is an epitome of all that excellence which characterises the great works of this incomparable painter 36 15 0

32. BERCHEM.—Small Landscape. An extensive view in Italy, painted in his finest style, and touched with uncommon spirit. A rare cabinet picture . . . 52 10 0

33. A. OSTADE.—The interior of a Dutch Cabaret, with Peasants. A clear and beautiful cabinet picture, in his most esteemed manner . . 48 6 0

34. BOTH.—Noble Landscape. A most beautiful and extensive scene, enriched with fine figures. The sky warm and clear, and the foliage admirably light and transparent . . . 63 0 0

35. K. DU JARDIN.—Cattle in a Landscape. A beautiful cabinet picture of this scarce master 25 4 0

36. Ditto.—The Companion. Of equal excellence 25 4 0

37. TINTORETTO.—The Saviour taken down from the Cross, attended by women. The composition is grand and full of energy, and painted in all the charm of Venetian colouring . . 70 3 0

38. RUBENS.—The Duke of Alva arming, attended by his Pages. Painted in the best manner of that great master: from the Orleans collection 38 17 0

39. W. VANDEVELDE.—Storm with a Shipwreck. A sublime picture of this celebrated marine painter 24 3 0

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40. WOUVERMANS.—L'Ecurie Hollandoise (engraved by Moyreau). A choice picture of this favourite master: it is finished in his best manner, and ranks among his most capital works . . 94 10 0

41. TINTORETTO.—The Raising of Lazarus. A noble composition, and perhaps the finest picture in this country of that Venetian master, being one of his most capital productions: brought from Italy by Mr. Irvine 126 0 0

42. RUBENS.—Diana attended by Nymphs. This surprising picture is presented to the attention of the connoisseurs, as one of the most admirable productions of his extraordinary pencil. There is a graceful dignity and ease in the figure of Diana, that is unusual in the works of Rubens. The composition is truly beautiful, and highly expressive; and the colouring has all that splendid richness which no painter acquired to equal perfection. It is unnecessary to dwell on its distinguished beauties, they are too obvious and too well understood to need the support of unnecessary panegyric. It was painted for the family of Valkenier, at Amsterdam, of whose descendant Mr. Bryan purchased it.—Sold to Sir S. Clarke, Bart., and now in his fine collection at Oakhill 1050 0 0

43. BERCHEM.—Halt of Travellers. This picture may very justly be rated amongst the finest works of this admired painter. The composition and execution are in his happiest style. Formerly in the collection of the Count de Vence, at Paris . 157 10 0

44. A. DEL SARTO.—The Holy Family. It is very rare to find a picture of this master in such perfect pre-

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servation; he has nearly attained in it the excellence of Raphael. The same style and grandeur are visible throughout the whole performance 152 5 0

45. Moralis.—The Saviour bearing his Cross. This sublime and affecting composition sufficiently justifies the appellation given to this great painter, in his own country, of the Divine Moralis. It is impossible not to be struck with the patient and dignified suffering expressed in the features of Christ. It fills the mind with the most impressive emotion: from the collection of M. de Calonne . 69 6 0

46. Velasquez.—Satyrs, with a Tigress and her Young. The pictures of this great artist are extremely scarce in this country; the few we possess have raised his reputation to an equality with the greatest masters of the art. The colouring in this astonishing picture is rich and harmonious, and is painted with a spirit and vigour that irresistibly excite the admiration and applause of the connoisseur: from the collection of M. de Calonne.—Mr. Cox of Hampstead 168 0 0

47. S. Rosa.—Subject from Pythagoras. It is impossible to convey a just idea of a group of figures more admirably composed or characterised with more scientific propriety. It does not yield to the most chaste picture of Poussin in point of design, and possesses a grandeur and sublimity that are peculiar to Salvator himself. The scenery is appropriate to the subject, and displays that superior excellence which distinguishes this great master as a landscape painter. This capital picture was brought from Rome by Mr. Hamilton, and is justly esteemed one of his finest works 446 5 0

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48. RUBENS AND BREUGHEL.—The Saviour with Martha and Mary. This inestimable cabinet picture exhibits the joint excellencies of these two great artists. The disposition of the figures is happily adapted to their respective characters. The graceful dignity and expression in the head of the Saviour are admirable. This picture was one of the principal ornaments of the collection of M. de Calonne . 262 10 0
49. RACHEL RUYSCH.—Bouquet of Flowers. The most extraordinary and beautiful performance of this celebrated female artist. In polished and exquisite finishing superior to Van Huysum himself. Sir Francis Baring . . . 367 10 0
50. Ditto.—Fruit, with variety of Insects, &c. Equally admirable. The companion. Idem 367 10 0
51. VANDYKE.—The celebrated Portrait of Govartius. This wonderful head is sufficiently known to render any account of it unnecessary. Indeed it beggars all description, and is beyond all praise. Mr. Angerstein 357 0 0
52. The Copy 53 11 0

THIRD DAY'S SALE.

1. RUBENS.—Rogero and Angelica: vide Ariosto. From the collection of Sir J. Reynolds
2. VANDYKE.—The Portrait of the Earl of Pembroke. From the collection of Sir J. Reynolds
3. WATERLOO.—Landscape
4. P. DA CORTONA.—The Martyrdom of St. Ignatius. From the collection of M. de Calonne

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5. VANDYKE.—The Crucifixion. A very capital sketch. From the collection of M. de Calonne
6. S. BOURDON.—The Murder of the Innocents. This affecting spectacle is treated in a grand and masterly style. From the collection of Sir Joshua Reynolds
7. CARLO MARATTI.—Cupid
8. LE NAIN.—Peasants with Cattle. Very fine
9. MIGNARD.—Holy Family. After Raphael
10. CUYP.—Angel appearing to the Shepherds
11. WOUVERMANS.—Landscape. Figures and cattle
12. BERCHEM.—Landscape. Figures and cattle
13. A. V. OSTADE.—Landscape, with Peasants merry-making. Very capital
14. HOBBIMA.—A View in Holland. A picturesque scene: one of his capital pictures
15. LE DUC.—The Portraits of the Painter and his Wife. A very high finished capital picture. From the collection of M. de Calonne
16. L. JORDANO.—Jupiter and Antiope. Very capital. From the collection of M. de Calonne
17. VANDYKE.—A sketch for an altar-piece. The Virgin and Infant Christ with St. Francis. From the collection of M. de Calonne
18. RUBENS.—A pair: sketches for the ceilings of the Jesuits' Church at Antwerp, which was destroyed by lightning. The one representing Esther and Ahasuerus, the other the Queen of Sheba and Solomon. These original designs possess all the fire and animation of this astonishing genius. From the collection of M. de Calonne . . 73 10 0
19.—TERBURG.—The Family of de Wit, the famous minister and patriot of Holland. In painting the portraits of this celebrated family, Terburg has

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exerted all his excellencies. It is estimable for suavity and mellowness of finishing, and is one of his finest works. From the collection of M. de Calonne 60 18 0

19. RUBENS. — Mars, Venus, and Cupid. Evidently painted after Rubens had studied the works of Titian and P. Veronese, whose taste of colouring and composition he has imitated in this fine picture, which is from the Orleans collection 94 10 0

20. REMBRANDT.—The Portrait of his Wife. Very fine. From the collection of Baron Nagel 76 13 0

21. K. DU JARDIN.—A Peasant on Horseback driving Cattle. An admirable picture of this scarce master. The landscape in the manner of Claude, and little inferior 43 1 0

22. HOBBIMA.—Landscape. A picturesque view of a cottage by the side of a wood. The works of this admirable painter are become extremely rare and very valuable. This is one of his most capital pictures 162 15 0

23. HONDICOOTER.—A Hare, and other dead Game, &c. A very capital picture, superior to Weenix in effect and finishing . . . 60 18 0

24. F. BOLL.—The Woman taken in Adultery. One of the most extraordinary and effective pictures the art of painting has produced. It vies with the most admirable works of the great Rembrandt, and is deserving of the peculiar attention of the artist and connoisseur . . . 86 2 0

25. A. VAN OSTADE.—Dance of Dutch Peasants before a Cabaret. There is always infinite humour in the works of this painter, who is in the greatest reputation for subjects of this description. His pictures

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are always exquisitely coloured, and this may be considered as one of his happy productions 47 5 0

26. A. VANDEVELDE.—Group of Cattle and Figures in a Landscape. The pictures of this pleasing painter are justly held in the highest estimation. This is one of his most desirable performances 110 5 0

27. REMBRANDT.—Our Saviour in the Ship. A grand composition, painted with all the vigour and effect peculiar to this great artist . . 68 5 0

28. METZU.—Lady before a Harpsichord, in conversation with a Cavalier. An uncommonly elegant domestic scene. Metzu treated these subjects with a superior degree of taste, and this is a most captivating and precious picture, deserving a distinguished place in the choicest collection 157 10 0

*28. DIETRICY.—The Flight into Egypt. A most pleasing and well-composed picture; the effect truly harmonious. From the collection of M. de Calonne 42 0 0

29. CLAUDE.—Most exquisite cabinet picture of this great painter, representing one of the most delightful Views in Italy, enriched with Figures and Cattle. This charming specimen may deservedly rank amongst the happiest productions of Claude 199 10 0

30. Ditto.—Small beautiful Landscape. Clear, and sweetly coloured;—a valuable and scarce cabinet picture, from the collection of M. de Calonne, and a desirable companion to the preceding landscape 105 0 0

31. HOBBIMA.—View in Holland, taken from Nature.

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This master stands unrivalled for the chaste and unaffected manner in which he represents these simple scenes; his works are justly held in the highest reputation, and this is certainly one of his happiest productions 68 5 0

32. Rembrandt.—Philosopher in his Study. The art of painting cannot go beyond this picture for character and effect. It is painted in the finest time and manner of Rembrandt, and very highly finished. A truly capital performance 88 4 0

33. Gerard Dow.—The celebrated Picture called the Hachie d'Ognons. Engraved. Formerly in the collection of the Countess de Verrue at Paris; and one of the finest pictures of this extraordinary master 90 6 0

34. Berchem.—Capital Landscape, with Cattle and Figures. This beautiful cabinet picture may be justly esteemed one of the finest works of this fascinating artist. It is touched with infinite animation and spirit, and is in his very best manner 73 10 0

35. W. Vandevelde.—William III. in his Yacht, attended by the Nobility, visiting the Nore. This justly celebrated picture has always been considered as one of the most capital works of this inimitable marine painter; the brilliancy of the sky, the effect of the smoke occasioned by the salute from the different shipping, and the transparency of the water, are most admirably expressed. It is unrivalled 147 0 0

36. N. Poussin.—Allegorical Subject, representing a Poet presenting his poem to Apollo, as a candidate for the laurel. The figures are as large as life, and

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prove that this learned painter excelled equally in his gallery pictures as in the exquisite productions he has left for the ornament of the cabinet 105 0 0

37. A. Ostade.—Dutch Peasants regaling. A beautiful cabinet picture in his very best manner 49 0 0

38. Guercino.—St. Sebastian. One of the most distinguished pictures of this master; it is in every respect equal to the admired productions of Guido 50 8 0

39. Cuyp.—View in Holland, a clear and brilliant picture, representing the morning of a fine summer's day, with Cattle and Figures on the foreground. The works of this admirable painter exhibit an acquaintance with aërial perspective which perhaps is peculiar to himself. This is in his fine manner 110 5 0

40. M. Van Muscher.—His own Portrait in an apartment, and surrounded with Musical Instruments, &c. This painter is esteemed in Holland equal to Gerard Dow, or Mieris. It is impossible to conceive any picture more highly finished than this exquisite performance, which is worthy a place in the choicest cabinet 126 0 0

41. Titian.—Venus and Adonis. Titian has treated his favourite subject in this picture with unusual success. The design is grand and correct, and the expression of the heads most beautiful. It was brought to this country by a nobleman distinguished for taste, and is one of the finest pictures of this great master 152 5 0

42. Both.—Grand and extensive Scene. This painter

L. S. D.

acquired the title of Both of Italy; he united the finished and delicate execution of the Dutch school with the magnificent prospects of nature in that charming country. This is one of his most beautiful pictures 315 0 0

43. Sir. J. Reynolds.—The Portrait of Mrs. Billington. This great ornament of the British school, whose taste and spirit were so conspicuous in bursting the shackles of formality—in which portrait-painting was confined by his immediate predecessors, and who gave to the charms of nature the graces of attitude —has happily depicted the figure and fascinating countenance of Mrs. Billington, characterised as St. Cecilia, and has given all that expression of feature which bespeaks a mind intent upon the harmony of sweet sounds. The choir of angels are judiciously introduced and extremely animated. This admirable picture is deservedly esteemed one of Sir Joshua's best performances, and is entitled to rank in distinction as a fit companion to the tragic muse of Mrs. Siddons. H. Hope, Esq. 325 10 0

44. Murillo.—The Assumption of the Virgin. The cabinet pictures of this charming painter are extremely rare, and are justly held in the greatest estimation. This is in his finest manner 50 8 0

45. Schiavone.—The Angel driving Adam and Eve from Paradise. Extremely fine. Equal to the finest works of Titian . . 37 16 0

46. Titian.—Subject from Boccacio. A performance of the very first quality and merit of this great master 131 5 0

47. S. Rosa.—Capital Landscape. Treated with all the grandeur and sublimity that distinguish this

L. S. D.

great painter. He has enriched it with a most beautiful group of figures, representing the Reposo 162 15 0

48. Murillo.—The Assumption of the Virgin. A very capital picture There is a grace and dignity in the attitude of the Virgin that cannot be surpassed; and the surrounding cherubs are designed with a beautiful simplicity peculiar to Murillo . 70 7 0

49. J. Ostade.—Winter Scene in Holland. Capital pictures of this esteemed artist are exceedingly scarce. This is one of his very finest works, and is worthy a place in the choicest collection 105 0 0

50. Wouvermans.—Preparing for the Chase. This precious cabinet picture is in the best time of Wouvermans. It is finished in his very best manner, possessing all the beauties, both in composition and execution, so conspicuous in the finest works of this inimitable artist . . . 97 13 0

51. Ditto.—The return from the Chase. The companion to the former, and equally excellent. This pair of exquisite cabinet pictures are engraved by Moyreau. They held a distinguished rank in the celebrated collection of La Comtesse de Verrue, at Paris 110 5 0

52. Berchem.—Charming Landscape, with groups of Cattle and Figures, with a clear brilliant sky, and most beautiful extensive scenery, the whole finished in the finest style of this inestimable master. This exquisite cabinet jewel was purchased by Mr. Bryan from one of the first collections in Holland. G. Hibbert, Esq. . . . 336 0 0

53. Teniers.—Assemblage of Flemish Peasants before the door of a Country Alehouse, regaling and

L. S. D.

amusing themselves. Teniers excelled to a surprising degree in representing these rural festivals with the most interesting fidelity. This is a very distinguished picture of his, and was always considered as the finest specimen of this master in the Orleans collection. G. Hibbert, Esq. . 357 0 0

54. Ditto.—The *Bonnet Rouge*. This truly celebrated chef-d'œuvre, a most desirable companion to the preceding pictures, was one of the most admired and popular works in the collection of M. de Calonne. It is a masterly and surprising performance, uniting all the wonderful qualities of Teniers, for character, composition and colouring, with his most animated pencil. G. Hibbert, Esq. 367 10 0

55. Murillo.—The Madonna and Infant Saviour. There is a beauty and simplicity in this incomparable picture that exceed description. The carnation is delicately tender, and there is an appearance of life and animation in the expression of the heads, that is perhaps peculiar to this favourite painter. It was one of the most celebrated pictures in M. de Calonne's collection, and is certainly one of the happiest productions of the master. H. Hope, Esq. 304 10 0

56. A. V. Ostade.—Dutch Cabaret. The happiest effort of this master's astonishing pencil. The subject, a group of both sexes, amusing themselves with all that festive hilarity so descriptive of the manners of the Dutch. The art of the painter is conspicuous in every part of this wonderful performance. In richness and tone of colouring no picture can surpass it; in truth of representation it is unrivalled; and in general effect it speaks to the most common ob-

L. S. D.

server, with a force which is singularly captivating. But it has still the higher claim of commanding the fullest applause of the connoisseur and the artist. This picture was of the first celebrity in M. de Calonne's collection. G. Hibbert, Esq. 409 10 0

57. Rubens.—The Death of Adonis. This sublime picture has ever been regarded as the chef-d'œuvre of Rubens. The composition is admirable, and the execution the most masterly that can be conceived. In point of colouring Rubens has in this wonderful production even outdone himself, great as his powers are acknowledged to have been in this department of the art. The figure of Adonis may be justly considered as the *ne plus ultra* of design. This most capital picture was painted by Rubens for the family of Brants, at the Hague, of whose descendants it was purchased by Mr. Bryan 1407 10 0

58. Paul Potter.—Group of Cattle in a Landscape. This prodigy of art has ever been considered as the master-piece of the inimitable Potter, and deservedly authenticates the great reputation of the works of that scarce and incomparable painter. He unites boldness of effect with the most delicate accuracy of drawing. The animals appear not like painting, but the real objects, and the truth of character he has given to each evinces the extraordinary attention he has paid to nature in the delineation of this interesting group. This inestimable cabinet picture was painted for the family of Valkineer, at Amsterdam, where Mr. Bryan purchased it 1110 10 0

59. Rembrandt.—The Centurion—vide Acts, Chap. x. The wonderful powers displayed by Rembrandt in this extraordinary production equally excite our

L. S. D.

astonishment and admiration. It is impossible to conceive a picture of more striking and impressive effect. The art of colouring, and the knowledge of the chiaro-scuro, are here carried to the highest point of perfection. The expression of the heads is inimitably characterised, and the subject is treated with the most dignified propriety. This invaluable picture has ever been considered in Holland as the distinguished master-piece of their greatest painter, and was purchased by Mr. Bryan of the family of Boers, at the Hague, for whom it was originally painted, and has ever been the object of universal admiration . . . 1522 10 0

These two last pictures were purchased by the late Sir Francis Baring, and were afterwards ceded by the present Sir Thomas Baring, along with the whole of the Flemish part of his collection, to his present Majesty, about the year 1812, which laid the foundation for the fine collection of Flemish and Dutch pictures now at Carlton palace.

CATALOGUE

OF

THE CABINET PICTURES

OF THE

GREFFIERS FAGEL,

SOLD BY P. COXE, BURRELL, AND FOSTER, MAY 22, 1801.

INTRODUCTION

PREFIXED TO THE CATALOGUE.

If ever an assemblage of pictures were brought before the public, indisputably genuine, valuable for variety and merit, and of unsullied purity, it is the selection enumerated in this catalogue.

They were collected by the Greffiers Fagel, during a period of more than a century, under the combined advantages of their acknowledged taste and judgment; were purchased by them, in Holland and Flanders, countries abounding in rich works of art; and admired equally by the intelligent and unlearned, they stood celebrated at the Hague as a selection of the first importance.

In preparing the catalogue for their sale in London, the gratifying reflection naturally arises, —that in all the consequences issuing out of the recent events on the continent, which disturbed the social compact of nations, scattered persons, and dispersed property; cruelly and sacrilegiously, if the term may be used, tearing away the most valuable works of genius from the very places they were originally executed to adorn,—this country has to boast, that no one collection in her possession has been the plunder of her fleets or armies.

All the variety of interesting performances which have been introduced among us, have been brought over for the choice of British taste and liberality—free-will offerings: and these very works of incomparable merit are an additional instance, and may rank foremost in the schedule of perfection.

Every expression should be admitted by the candid mind according to the sense intended to be conveyed; and in that just commendation of their excellence, it is by no means designed, what indeed would be madness in the attempt, to derogate from the acknowledged reputation of the great and masterly schools of Italy, in the perfection of Leonardo da Vinci, Michael Angelo Buonarotti, Raphael, Titian, Correggio, or the Caracci.

But in forming an assemblage of pictures, it should be recollected (for no man forms a collection merely for his own gratification) that the highest regions of poetry and sublimity are not suited to every observer. The comparatively few, only, can feel the extreme perfection of taste, in an accurate discrimination of the excellencies of those great masters; while pictures executed from the standard of common life, in general occurrences, apply to every one's conception. The ranks and degrees of human order and existence, their pursuits, their passions, their humours and their excellencies, are perpetually passing in review: and on this principle, works of human ingenuity which embrace all nature, not only "catch" at the moment, "the manners living as they rise," but like history, become faithful records of local situations, past habits and appearances. What, indeed, is a well chosen selection displayed to advantage, but "walls," as Sir Joshua Reynolds happily expresses it, "hung round with thoughts,"—a collection of the best authors, whose entertaining or instructive works lie open before us at the finest passages!

Accordant with such sentiments, it may surely be asked without presumption, who would be without pictures, who has the power of purchasing? With such a beautiful and perfect assem-

blage before them of the Dutch and Flemish schools as these of the Greffiers Fagel, who will not be eager to select, who will not avail themselves of the favourable opportunity that now offers?

CATALOGUE.

FIRST DAY'S SALE.

	L.	S.	D.
1. UNKNOWN.—A pair of Heads .	1	7	0
2. J. POCUE.—Alexander's visit to Diogenes	9	9	0
3. CLAUDE.—A Landscape, after .	5	5	0
4. VAN OS.—A Sea-piece . .	21	0	0
5. DITTO.—The Companion . .	15	4	6
6. P. GYSONS.—Landscape, on copper .	10	10	0
7. J. GREFFIER.—View on the Rhine	5	15	6
8. CANNALETTI.—View of Westminster Bridge	10	10	0
9. DITTO.—London Bridge, the companion	21	0	0
10. POELEMBERG.—Landscape, with Nymphs bathing	8	8	0
11. LAIRESSE.—Saul and David .	11	11	0
12. EGLON VANDERNEER.—The Incantation of Circe	15	15	0
13. HEMSKIRK.—A Man smoking .	4	14	6
14. WYCK.—Figures, a Seaport .	14	3	6
15. UNKNOWN.—Diana bathing . .	5	5	0
16. CARLO MARATTI.—A Magdalen, after	5	5	0

		L.	S.	D.
17.	UNKNOWN.—Small half-lengths, Portraits, a pair	6	16	6
18.	DITTO.—A Castle and Figures, in a Landscape	8	8	6
19.	ROSENBERG.—View in the Canton of Berne	11	11	0
20.	DITTO.—The Castle of Fribourg, the companion	11	0	6
21.	F. MILE.—Landscape and Figures	15	4	6
22.	DITTO.—The Companion . .	16	5	6
23.	VAN DER ULFT.—Small Historical, with innumerable Figures . . .	21	10	6
24.	BIRK HEYDE.—The Town-gate of Haerlem	21	0	0
25.	ANTONISSEN.—Landscape, Cattle, and Figures	31	10	0
26.	LIMBERG.—Historical . .	17	17	0
27.	DITTO.—Jupiter and Europa ..	24	3	0
28.	ROEPEL.—A Fruit-piece . .	11	11	0
29.	GOLTZIUS.—A Head crowned, after	2	12	6
30.	G. NETSCHER.—Vertumnus and Pomona	47	5	0
31.	POELEMBERG.—Landscape with an Arch and Figures	22	1	0
32.	FRANK HALS.—Children at Cards .	31	10	0
33.	DITTO.—Children teazing a Kitten	18	18	0
34.	ADRIAN VANDEVELDE.—Cattle, with a Cow-herd sleeping	35	14	0
35.	PHILIP VANDYKE.—Females feeding a Parrot	63	0	0
36.	DITTO.—A Musical Conversation, the companion	36	2	0

	L.	S.	D.
37. Rothenhamer and Breughel.—The Nativity	53	10	0
38. F. Mile.—Landscape and Figures, pastoral	15	4	6
39. Philip Wouvermans.—The Return from the Chase	73	12	0
40. Van Huysum.—Landscape and Figures, Diana's Festival, on copper	52	10	0
41. Vanderwerff.—A Magdalen	24	3	0
42. Victor.—The Discovery of Achilles	11	0	6
43. Teniers.—The Alchymist	42	0	0
44. Berchem.—Cattle and Figures at a Cottage Door, an evening scene	52	10	0
45. Laistman.—Sophonisba, historical	25	14	6
46. Vanderwerff.—Figures, a pastoral scene	54	12	0
47. Ditto.—Bacchus and Ariadne	64	1	0
48. J. de Koeninck.—An Interior, a Man studying	54	10	0
49. Bassano.—Night Scene	26	5	0
50. Jan Steen.—The Village Marriage	33	12	0
51. Abraham Mignon.—Flowers, Birds, and Insects, —capital	65	2	0
52. Francis Mieris.—The Portrait of a Man habited in black silk	64	1	0
53. Adrian Van Ostade.—The Interior of a Cabaret, a group of happy and contented people enjoying refreshment	157	10	0
54. Paul Potter.—Landscape, Cattle, and Figures milking Cows—an evening scene	136	13	0

SECOND DAY'S SALE.

	L.	S.	D.
1. PERRELLE.—Landscape, Figures, and Architecture	3	13	6
2. K. DE MOOR.—A Conversation	2	4	0
3. UNKNOWN.—A Head	0	10	6
4. PIAZZETTA.—A Boy studious	2	8	0
5. UNKNOWN.—Darius refusing Water	2	16	0
6. TITIAN.—La Cochile, after	4	4	0
7. HOLBEIN.—Head, after	1	15	0
8. PELLEGRINI.—Moses striking the Rock	3	3	0
9. SCHWEICHARDT.—Landscape, Figures and Waterfall	11	11	0
10. DITTO.—A grand Scene, the companion	14	14	0
11. J. DE ROORE.—The Sacking of Rome	13	2	6
12. R. FOURNIER.—The finding of Moses	12	12	0
13. M. SORG.—Dutch Courtship	26	5	0
14. ROTHENHAMER and BREUGHEL.—Cupid's Festival —Children Dancing	22	1	0
15. POELEMBERG.—A Landscape, with the Magdalen	7	7	0
16. ZAFTLEVEN.—View on the Rhine	20	0	0
17. UNKNOWN.—Student drawing	11	11	0
18. PRIESLER.—Achilles at Lemnos	7	17	6
19. VAN DER DOES.—Figures and Cattle	10	0	6
20. DITTO.—The Companion	13	2	6
21. F. MILE.—Landscape with Sacred History	18	18	0
22. SLINGELAND.—Small Portrait	9	19	6
23. BROUWER.—Fighting Boors	19	8	6
24. POELEMBERG.—Diana and Calista, in a Landscape	7	7	0

		L.	S.	D.
25.	GERARD DOW.—Portrait	14	14	0
26.	POELEMBERG.—His own Portrait	11	0	6
27.	MYTENS.—Charles I, his Queen, and the Prince of Wales	48	6	0
28.	STEENWICK.—Church Piece	16	16	0
29.	PAUL FERG.—View on the Rhine	33	12	0
30.	DITTO.—Ditto, the Companion	32	0	6
31.	A. VANDEVELDE.—Landscape, Cattle, and Figures, an upright	68	5	0
32.	FERDINAND BOLL.—Portrait of a Boy	42	0	0
33.	DE HEUSCH.—Seaport	43	1	0
34.	WILLIAM MIERIS.—An Interior, a party partaking of Oysters	143	17	0
35.	VERNET.—Morning, a Sea View with Nymphs bathing	51	9	0
36.	DITTO.—Evening, a Seaport with groups of fisher men, the Companion	55	13	0
37.	CORNELIUS BEGA.—An Interior, a musical party	32	11	0
38.	DITTO.—The Lullaby, the Companion	69	3	0
39.	GERARD DOW.—Girl drawing Water at a Well, with a Dog snarling	39	18	0
40.	SCHALKEN.—Female weighing and prizing her favourite Bird	53	11	0
41.	FRANCIS MIERIS.—Female amusing herself with a Bird	33	12	0
42.	PHILIP WOUVERMANS.—A restive Horse with groups of Figures at an Inn door	152	5	0
43.	BAROCCIO.—A Holy Family, the Virgin presenting Fruit to the Saviour	45	3	0
44.	FRANCIS MIERIS.—Jacob's Dream	73	10	0
45.	JAN STEEN.—The Female Emissary delivering David's Letter to Bathsheba	57	15	0

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46. PHILIP WOUVERMANS.—Landscape and Figures, the Falconers . . . 139 13 0
47. VANDER HEYDEN AND A. VANDEVELDE.—Palace and Garden with Figures . 42 0 0
48. METZU.—The Sleeping Female disturbed 165 18 0
49. LINGELBACK.—The Outside of an Italian Inn, in an extensive Landscape, with groups of Figures refreshing and amusing themselves. Extraordinarily fine 64 1 0
50. ADRIAN VAN OSTADE.—A Dutch Advocate perusing a Deed, a Servant attending holding a present of Game . . . 336 0 0
51. NICHOLAS BERCHEM.—Groups of Figures and Cattle dispersed along a winding Road in various directions, with a grand Mountain Scene in the distance 367 10 0
52. SIR PETER PAUL RUBENS.—The Grecian Daughter 273 5 0

It is to be regretted, that in many of the sales of the early collections, the names of purchasers cannot now be obtained, owing to the books of several of the houses of that period, who were the principal salesmen of the day, having either passed into other hands, or full particulars regarding those collections not having been preserved. The first of these positions has been the

case with the books of the firm who sold this collection, and difficulty has thus occurred in obtaining full information on the subject of these pictures. When lately applying for information regarding the Calonne collection to the successors of Messrs. Skinner and Dyke, the author of these compilations was informed that all the papers regarding the Calonne collection had been destroyed some years ago.

This circumstance will account for the absence of that ample information in regard to the transfer of works of art, which is always so acceptable to the amateurs of art in general. The original catalogues of these collections themselves nevertheless tend to prove the identity of those pictures which composed them, and the prices at which the same were sold at that time.

In referring to a subject of so much interest, whether it regards the gratification of curiosity, or may be of real utility, the author must here express his best acknowledgments for the very handsome manner in which Mr. Christie has afforded him every information regarding those collections which were sold by his father, or by himself: and he owes the like acknowledgments to Mr. H. Phillips and to Mr. Stanley of Bond-street.

THE

HOLDERNESS COLLECTION,

SOLD BY MR. CHRISTIE,

6TH MARCH, 1802.

INTRODUCTION

TO

THE CATALOGUE.

THE reputation of the small but very choice collection of Dutch pictures, late the property of the Countess of Holderness, is too well established to require any comment further than to state that it was formed at the time when Holland abounded with the works of its greatest masters, and when the arts, which comparatively have ceased to flourish in that country, were patronised by such personages as the elder Greffier Fagel and his son, who, from their distinguished situations, their taste, and un-

bounded liberality, had the opportunity of selecting whatever was exquisite from the very easels of the artists whom they encouraged and protected. From them this collection descended to its late possessor; and as every accession of *virtù* becomes a fair subject for congratulation to the British public, inasmuch as it tends to improve the taste, correct the judgment, and enlarge the ideas both of artists and collectors,—in like manner may the present cabinet pictures be commended: and those whose spirit and affection for the arts have been warmed by the recent importations from Italy and France, will, we conceive, have fresh pleasure in being permitted to participate in the public distribution of so exquisite an assemblage as the Holderness collection.

CATALOGUE.

		L.	S.	D.
1.	CUPIDS in Crayons. Bromley	8	8	0
2.	VANDYKE.—A young Gentleman's Portrait, style of. Mr. Price	1	1	0
3.	DITTO.—A Gentleman's Ditto. Seguire	2	2	0
4.	DITTO.—A Lady's Ditto. Borrowdale	3	3	0
5.	RAPHAEL.—The Madonna and Child. Circular; a fine old copy. Ewin	8	8	0
6.	Jos. VANWINGHEN.—Ditto. A very old picture in fine preservation. Seguire	3	13	6
7.	HOLBEIN.—A Gentleman's Portrait. Jaubert	7	7	0
8.	Very ancient.—Ditto, holding a Book, dated 1540. Jaubert	3	13	6
9.	J. LIEVENS.—A Man's Portrait. Bry	4	4	0
10.	STEENWYCK.—Interior of a Gothic Church. On copper. Seguire	34	13	0
11.	ALBERT DURER.—Two small fine Portraits, in one frame. Jaubert	12	12	0
12.	BREUGHEL.—A Frost Scene, View in Flanders. Small. Delcour	6	18	6
13.	VERTANGEN.—The Reposo. An elegant small picture. Mr. Price	7	17	6
14.	REMBRANDT.—Old Woman's Head. A small picture. Woodburne	8	18	6
15.	DITTO.—A Jew Rabbi. The companion. Woodburne	7	17	6
16.	BREUGHEL.—A highly finished small Landscape, view in Flanders. On copper. Seguire	10	10	0

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17. Ditto.—Ditto with a Bridge, &c. Seguire 16 16 0
18. Ostade.—An Interior, with Boors drinking. Earl Gower 22 1 0
19. Schalken.—A Concert. Harris 10 10 0
20. Breughel.—A Landscape with View on the Brussels Canal. Seguire 22 10 0
21. Gerard Dow.—A Conversation, playing at Tric-trac. A beautiful little picture in the style of. Barnet 9 9 0
22. Netscher.—A Boy blowing Bubbles. Jaubert 27 6 0
23. Ger. Dow.—Boy feeding a Bird. A very beautiful picture in the manner of. Harris 12 12 0
24. Mireveldt.—A Gentleman's Portrait. Much in the style of Vandyke. Smith 14 14 0
25. C. Bega.—Interior of a Dutch Cabaret, with Boors and Women singing and regaling. A fine group of figures in his superior style. Comyn 23 2 0
26. Hondikooter.—Portrait of a Dutch Nobleman on Horseback, with his Game-keeper and Dogs going a-coursing. The whole a close imitation of nature, and finely coloured. 22 11 6
27. Ditto.—Ditto with Horses, part of a Villa and distant Grounds. W. Porter, Esq. 26 5 0
28. Ditto.—The Master of the Manege, with Horses, Idem 25 4 0
29. P. Neefs.—Interior of a Romish Church. A capital grand Gothic building; the figures, by old Franks, represent a Priest going out to administer the Host. Borrowdale 27 6 0
30. Titian.—A Nobleman's Portrait, half-length. W. Smith, Esq. 7 7 0
31. Rembrandt.—A fine spirited Portrait of an Artist at his Study. Very capital. Comyn 52 10 0

L. S. D.

32. Zuccaro.—A small whole-length Portrait of Queen Elizabeth, engraved by Vertue; with the following inscription:

"*Uxor amet, sileat, servet, nec ubique vagetur;*
Hoc testudo docet, clauda, labro junctoque turtur:
Hæc talis fuit."

Baron Nagel 15 15 0

This motto seems to be most injudiciously attached to a portrait of the *virgin* queen.

33. Verkolie. — A Musical Group. Equal to the works of Vanderwerf. Birch 79 16 0

34. Jean of Maubeuge.—Two Portraits in one frame, representing a Gentleman and Lady at Devotion. Very finely painted for that early period of the arts, and in fine preservation. Coxe 138 12 0

35. Vantoll.—A Dutch Family at Repast. A brilliant striking picture, equal to Gerard Dow. 33 12 0

36. W. Mieris.—A Woman suckling her Child. A group of four figures; a very capital, elaborate, and highly finished picture Harris 99 15 0

37. Ditto.—A Fruit Shop; an old Dutch Woman selling Chesnuts to a Boy. A surprising performance for the great attention bestowed in imitating nature in the most minute objects.

Birch 152 5 0

38. Ditto. — The Interior of a Kitchen, supposed a Gentleman's, with three Servants employed in different domestic occupations; an infinite number of Utensils. Very highly finished—fine.

Birch 91 7 0

39. H. Sachtleven.—A Pair of Views on the Rhine. Two beautiful and extensive prospects, enriched

L. S. D.

with a variety of figures, villages and buildings. Pictures undoubtedly of the first class of this admired master. Seguire 40 19 0

40. Ditto.—A Pair of smaller uprights. Equally fine. Seguire 28 7 0

41. Gaspar Netscher.—A Lady at her Toilet. A most delicate jewel, forming, with her attendants, a group of elegant figures, finished with that delicacy and softness so much admired in his fine works. Coxe 64 1 0

42. W. Vandevelde.—A Storm at Sea. This great artist treated his subjects in a most masterly style: how truly the representation of those few boats and shipping nearly overpowered by the force and violence of the storm! A fine picture in his best manner. Jaubert 136 10 0

43. W. Mieris.—A Lady with a Child in a Cradle. The whole scene characterised with great delicacy and exquisite accuracy of finishing, equal to Gerard Dow. Thane 204 15 0

44. Greffier.—A View on the Rhine. A noble, extensive prospect, exhibiting a variety of villages, castles, buildings, and the shipping employed on that river; the whole a lively interesting scene, executed with an accurate smart pencil. Seguire 42 0 0

45. J. Weenix.—Fowls and Fruit. The works of this admirable artist have been thought worthy to adorn some of the first cabinets in Europe. This picture is a specimen of his finest works, painted with great delicacy and softness; rich and beautifully coloured. Comyn 94 10 0

46. G. Flink.—A Milk Girl. Flink was justly rated the first of Rembrandt's school; he mostly painted

L. S. D.

history or portraits; subjects of this sort are uncommon. Valuable and capital. H. P. 94 10 0

47. OSTADE.—Interior of a Dutch Cabaret. It is not easy to conceive a more striking picturesque scene than this group enjoying their pipes and liquor. The whole most delicately finished, with a fine glowing colouring. Jaubert 320 5 0

48. S. RUYSDAEL.—A Landscape. A very fine finished picture, accurately copied after nature, that true guide to perfection. The figures are by the masterly hand of P. Wouvermans, most exquisitely touched and finely placed. Capital.
The Earl of Breadalbane 68 5 0

49. DUSART. — Merry-making. This master was a scholar of the celebrated A. Ostade, whose style he imitated, in point of effect, his composition being genuine and little inferior to Ostade.
Thellman 44 2 0

50. A. VANDEVELDE.—A View of the Wood at the Hague. A fine copy of nature, on a small scale, treated in a masterly style, a few cows and figures on the foreground most exquisitely touched.
Seguire 78 15 0

51. A. VANDEVELDE.—A small Landscape with Cattle and Figures. A delicate little jewel; the cattle drawn with great precision; the whole highly finished and in fine preservation. Earl Gower 84 0 0

52. TERBURG. — Portraits of a Dutch Family. A composition of three figures. His greatest skill and excellency lay in this kind of portraits, which he painted with great taste. A very capital picture.
Woodburne 325 10 0

53. TENIERS.—Inside of a Gardener's House. Repre-

L. S. D.

senting a woman with herbage, kettles, &c. No artist ever equalled Teniers in painting these subordinate subjects in such a picturesque style, of which this picture is an undeniable proof; the colouring is of that beautiful silvery tone so justly admired in his finest works.

General Stainforth 325 10 0

54. Palamedes.—This group of varied, spirited, and lively characters, playing at cards, music, &c. far surpasses the generality of whose works, from the great attention and correctness to every part: it is presumed to be the finest picture ever painted by Palamedes. Earl of Yarmouth 173 5 0

55. Slingeland.—Boy Fishing. A pleasing, living, arch, expressive countenance; it is at a moment when he is supposed to have another bite: painted with great spirit, and finished equal to his master, Gerard Dow G. Fagel 76 13 0

56. Rembrandt.—His own Portrait. A most striking picture; a character, full of energy and impressive sensibility; painted in a bold masterly style. This portrait may vie with the finest works of Titian. Rembrandt was born at Leyden, 1606, and died at Amsterdam, aged 68. Earl Gower 81 18 0

57. Van der Heyde.—View of a Town in Holland. The spectator may be appealed to, whether it be possible for the art of painting to come nearer to nature, than in this little matchless high-finished jewel. The figures are of the finest class of A. V. de Velde. Seguire 63 1 0

58. Schweickhardt.—Frost Piece, a View of a Canal in Holland. A capital performance, with many figures skaiting and variously employed. With

L. S. D.

what surprising truth and correctness has he portrayed and characterised the people of Holland, his native country! the very houses are exact copies, and show their manner and taste of building. This picture being painted for Lady Holderness, who patronized the unfortunate emigrants from Holland, he exerted all his powers, and this is esteemed to be one of the very best pictures he ever painted. Seguire 75 12 0

59. LINGELBACK.—Italian Market. This master was endowed with real genius, though he sometimes imitated the style of Bamboccio or Wouvermans. This picture is quite in his own superior manner, painted during his residence in Italy: the buildings and fountain in the distance are elegant, the figures picturesque, full of character, animation and spirit. Earl Gower 55 13 0

60. B. PETERS.—View on the Scheldt. This picture proves the artist to be one of the founders of the fine style of Dutch marine painting. Living some time prior to W. Vandevelde, or Backhuysen. It represents an actual scene from nature, the shipping correct, and the water clear and transparent. One of his finest pictures. J. Dent, Esq. 39 18 0

61. TERBURG.—Lady drinking. A graceful and elegant representation of nature; one of the most celebrated pictures known of this master, from which a fine print was engraved by the ingenious George Wille of Paris. Harris 56 14 0

62. WILLIAM MIERIS.—The Raree Show-man. A group of eight figures: one of those surprising elaborate pictures, which no artist except a man endowed with the patience of W. M. could possibly perform. Very capital. Nodin 210 0 0

L. S. D.

63. JAN STEIN.—Schoolmaster. It is almost superfluous to say any thing respecting the character here represented—he has immortalized himself: it is presumed impossible that the excellence of this work of art can be surpassed. Dermer 115 10 0

64. A. VANDEVELDE. — Beautiful Landscape, on the banks of a Canal. A pleasing scene, with the serenity of a fine evening sun, rippling and playing on the surface of the water; a horseman on the foreground, with many other charming figures. One of his finest cabinet pictures. Seguire 55 13 0

65. VAN DER HEYDE.—View of a Village in North Holland. A master, whose particular style far surpassed all others in the high-finished imitation of nature: this beautiful cabinet picture possesses all the perfection of his art: to which are added the best efforts of Adrian Vandevelde in the figures. H. Smith 65 2 0

66. Ditto.—Another smaller, not inferior in merit. Stepney 33 12 0

67. JAN STEIN.—The Pancake Girl. This surprising genius stands unrivalled at the head of the Dutch school for native humour and forcible expression: a group of children truly replete with all the excellencies of this master's art. Dermer 120 15 0

68. P. NEEFS.—Interior View of a Church in Flanders. This artist's works are deservedly in great esteem for the grand style in which he treated these noble Gothic structures. The perspective and colouring are unexceptionable: he stands unrivalled in this fine line of the art. Walton 39 18 0

69. Ditto.—The companion. A candlelight, of equal merit. Coxe 43 1 0

70. A. VANDEVELDE.—View on the Sea Coast, near

L. S. D.

Scheveling. Not a studied composition, but a simple, correct copy after nature; the various groups of figures very pleasing; the attitudes and drawing correct; a small Dutch waggon on the foreground; the shipping in the distance, and the whole brought out with a clear and pleasing effect, and highly finished. What makes this master's works more valuable and surprising, is the short time he lived, for he died in the 27th year of his age: yet while he lived with Jan Wynants, besides his own works, he figured the landscapes of nearly all the eminent painters of his time. Stainforth 162 15 0

71. Philip Wouvermans.—Horses watering. One of those exquisite finished performances, called in his enamelled style, so much the admiration and research of the connoisseurs; the horses full of action, correctly drawn, and the whole clear, transparent, and beautiful. The Earl of Breadalbane 178 10 0

72. Jan Stein.—The Alchemists. Few pictures ever deserved more the attention of the curious than the present; the characters represented in it being of the impostors who prevailed in those times, so finely taken off by the immortal pen of Ben Jonson, in his Alchemists. A foolish North Holland woman complains in tears to the principal cozener of her loss of money; her large silver pouch clasp and chain are seen lying by the furnace: the whole a most admirable performance. Pratbernan 73 10 0

73. Berghem.—Landscape, with a Shepherdess and Cattle. Berghem nearly attained to universal excellence, by the elegant choice and taste of his compositions: this picture is one of those surprising works of his best time, with a clear brilliant har-

L. S. D.

monious colouring, and a fine execution of pencil. A chef-d'œuvre; in perfect preservation.

General Stainforth 294 0 0

74. P. P. Rubens.—The Judgment of Paris. This subject Rubens has also painted on a larger scale; but from the scarcity of this celebrated master's cabinet pictures, this has been held equally valuable: on the whole it is a most surprising, rich and beautiful picture, and in perfect preservation.

W. Smith, Esq. 320 5 0

75. A. Vandevelde.—Landscape, with a group of Cows and Sheep. A grand and capitally composed picture, with a strikingly forcible effect; one of those elaborate pictures finished equal to enameling, which the Hollanders esteem his finest style.

Stainforth 210 0 0

76. Hobbima.—Landscape. One of those distinguished capital performances, by which Hobbima's name will for ever be handed down to posterity with eclat. This surprising picture represents much more the real effect of nature than a work of art, the true ultimatum of perfection. The figures, which seem living and moving in the picture, are by that inimitable artist, A. Vandevelde: the whole is in perfect unison.

Hanbury Tracey, Esq. 294 0 0

77. A. Vandevelde.—Landscape, with Cattle and Figures. This extraordinary picture is alone sufficient to establish the merit and reputation of the artist: the composition is at once striking, pleasing, and natural; the drawing correct; the tones of colouring clear and harmonious, uniting every effort and perfection of art. Ewar 315 0 0

78. J. Van Huysum.—Vase with Flowers. This capital

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picture is painted with great facility of execution; the colouring transparent and beautiful: he far excelled all other painters in this line of art, his works never sinking into mediocrity. Mr. Price 73 10 0

79. MIERIS.—Poulterer's Shop. H. P. 152 5 0

80. ROTTENHAMER.—The last Day of Judgment. A very grand and extensive composition. Rottenhamer resided many years at Venice, where he studied that fascinating school of colouring, evidently visible in this fine picture.—On copper. Rainey 42 0 0

81. REMBRANDT.—Hermit at Devotion. This truly capital picture of the master was from the collection of Lady Betty Germaine. Earl of Yarmouth 73 10 0

82. CUYP.—Warm pleasing Landscape, with a Ruin, Cattle, and Figures. Harris 25 4 0

THE VITTURI COLLECTION.

AN account of the formation of this collection, with the history of some other pictures of a high class which belonged for many years to Thomas Moore Slade, Esq., will be best rendered by giving here a copy of the letter on that subject, which the author of these compilations received from Mr. Slade himself*.

" In answer to your inquiries regarding the Vitturi collection of pictures which I purchased at Venice, and also the pictures of the St. Ursula by Claude, the Pythagoras of Salvator Rosa, the celebrated Cuyps, &c. now in possession of the

* An account of the formation of this collection, as well as other purchases made abroad at that time, becomes the more interesting, as the arts had for a very long period been much neglected in England; and it was the importation of works of a high class which first roused the attention of the public to their importance. Mr. Slade, who has ever been a most enthusiastic admirer of works of art, was among the first of those gentlemen who set an example of giving liberal prices, which alone could draw those treasures from foreign countries.

Ranelagh family—all of which were for a long time my property—I send you the following information, part of which may be deemed interesting as in reference to your work, and of which you may make whatever use you think proper.

"The celebrated picture of the St. Ursula by Claude, lately purchased by the British government, was brought from Italy with a few other fine pictures by Mr. Locke about sixty years ago. It was purchased out of the Barberini Palace by that gentleman, and was considered at that time a most important acquisition to the stock of fine pictures in England, the number of which was not then very great, there being many copies among the originals in the collections of this country.

"Mr. Locke, on leaving his house in Portman-square, sold the St. Ursula along with some other fine pictures to Mr. Van Heythusen for £3000, among which was a fine picture of a Holy Family with Angels, by Nicholas Poussin, afterwards in the Lansdowne, now in the Grosvenor collection; and a fine Bacchanalian by Sebastian Bourdon, very little inferior to Poussin.

"Mr. Van Heythusen had about the same period purchased the collection of Sir Gregory Page at Blackheath, and conceiving that he had invested too much capital in pictures, he became alarmed, and disposed of the pictures which he

had purchased from Mr. Locke to Mr. Des Enfans, who again sold the Poussin to the Marquis of Lansdowne, and the St. Ursula Claude to myself for £1200. I purchased from Des Enfans at the same time the Pythagoras of Salvator Rosa, and its companion, which had been brought from Italy by Gavin Hamilton, as also a fine picture by Schidone, and some others of consequence; and I paid him for the lot £2800, *argent comptant.*

"This purchase, as well as that of the Flemish part of the Orleans, was long before your time, and before the period when you undertook your spirited enterprise of bringing from Italy so many capital works of art, for which this country must ever be your debtor. The conquest of Italy by the French opened a door for the acquisition of works of that high class, which it was needless to think of obtaining before that event; and the Vitturi collection, which I purchased in Italy before either of the above purchases, was deemed one of the most consequential which had been brought from thence at that early period.

"I must here state to you, that in those days I was a man of very independent fortune, left to me by my father, Sir Thomas Slade. After having dedicated two years in making a tour through England, Scotland, and Ireland, I set out

in June 1774, for Italy. My friends, who knew my strong predilection for pictures, and that I had plenty of money to purchase them, earnestly guarded me against imposition. I travelled through France, Switzerland, Italy, visited Malta, and Sicily, and reached Venice without purchasing a single picture. On my arrival there, I saw all the famous collections; amongst the rest, that of the Count Vitturi, a noble Venetian, who had for the last twenty or thirty years been purchasing pictures out of the other great collections, when he knew that their possessors wanted money.—I made my notes upon the principal pictures of this collection, as I did on others, never, however, imagining that they should afterwards become my own. It so happened, however, that instead of spending two or three weeks at Venice according to my original intention, I became *incatenato*, and *cavaliere servente* to a certain *Contessa* of the first consideration, and I remained in that fascinating city for nearly two years.

"During this period the Count Vitturi died, and his collection was to be sold. The Empress of Russia and Mr. Hope of Amsterdam had agents for them at Venice, and also Mr. Jenkins of Rome desired to purchase it, but Mr. Udney, who was then consul at Venice, by his clever management and address, got the promise of them, but could

not raise the money for the acquisition. There were no English at Venice except the Duke of Gloucester and myself, and, having the greatest command of money, Mr. Udney applied to me to purchase them jointly with him, proposing that I should have the choice of a few of those that I liked at a fair value, and that he should dispose of the rest. With this idea I consented, thinking to have a few pictures for myself at a moderate price. I advanced the whole money for the purchase by bills on my banker in London, and Mr. Udney gave me his for half the money on his brother, Robert Udney, Esq. a man of large property.

" The pictures being thus secured, were all brought to Udney's apartments and hung up, but on my selecting four or five pictures which I particularly wished for my own private collection, instead of putting a moderate price upon them, according to agreement, he put a most exorbitant one. This, I expostulated with him, was contrary to the spirit of the agreement, for when I advanced the whole money, the acquiring some of the best pictures for my own private collection was my sole inducement. At the very moment that we were discussing this point, the post arrived from England with advice that all the bills which I had given on my bankers had been regularly paid, but that all the counter-bills, which Mr.

Udney had given me for his half, had been protested.

" This being the actual state of matters, I told Mr. Udney that by right the whole purchase should belong to me; but as I did not choose to avail myself of that advantage, it was agreed that I should pay a certain sum of money to induce Sir John Dick to resign in his favour the consulship of Leghorn, which I accordingly did, and he was appointed to that situation, where he afterwards made a good fortune.

" Upon this arrangement being made I became sole proprietor of the Vitturi collection, and had the satisfaction of enjoying them for a whole year at Venice, where I still remained fascinated with that fine city and its *agrémens*, and should probably have been there much longer, but the American war breaking out, I was called to England by my friends. My pictures, and other objects of virtù, of which I had formed a most valuable assemblage, were sent by sea; and as war with France was expected, I had them all cased up under the name of Illustrissimo Signor Cavalli, who happened to be then going on his embassy to England; I took the precaution likewise of writing all the lists and memoranda in Italian, and well I did so, for the vessel was captured in the Mediterranean by a French privateer, and carried

into a Spanish port. Cavalli, however, claimed them as his property, and after much difficulty they were delivered up, and shortly afterwards to my great joy arrived safe in England.

"Having returned from Venice *via* Germany, I had a public situation under government assigned to me at Chatham; and when the Vitturi collection arrived I built a gallery to receive it at my house at Rochester, where, with the famous St. Ursula Claude, the Salvators above mentioned, the Ranelagh Cuyps, and many other fine pictures, I had the gratification of possessing them for fifteen years, where I was visited by all the principal connoisseurs of this country, who came to enjoy a view of these fine works.

"It was not decreed that these happy days should last for ever.—I became engaged in a grand speculation of making broad cloth without spinning or weaving, and I was induced, in conjunction with Mr. P. Moore, to accept of being agent to this great concern, and to resign my place at Chatham. My pictures were then removed to London, but unfortunately this great scheme did not succeed, although you may imagine that there was much plausibility in it, when such cautious, long-headed men as the late Lord Kinnaird and Messrs. Moreland and Hammersley, were concerned in it, while several established clothiers

left the usual mode of weaving to work under our patent.

" By the failure of this speculation, instead of becoming, as Lord Kinnaird had presaged, one of the richest men in the kingdom, I lost a fine fortune, and was compelled to break up my collection. Most of the principal pictures I let my good friends the Earl of Darnley and Sir Philip Stephens have, and some of less note passed into the collection of Commissioner Brett. Most of those to Lord Darnley are still in his lordship's grand gallery at Cobham Hall, particularly the Titians, and the fine Pythagoras of Salvator Rosa; the famous long landscape of Cuyp was amongst those belonging to Sir Philip Stephens; my charming St. Ursula of Claude I likewise offered to Lord Darnley and Sir Philip Stephens, as also to the late Lord Kinnaird, for the same price I gave Des Enfans for it, which was £1200, although I was certain I could get much more, but they all declined it. I then got £1700 conditionally, and it was soon after sold to Mr. Angerstein for £2500. Amongst the Marine Claudes it certainly stands pre-eminent; so fascinating is this picture, that it has always been the admiration of every connoisseur of art."

The Vitturi Collection consisted of the following pictures:

CATALOGUE.

1. RAPHAEL.—Madonna and Child. From the Sagredo collection. Lord Maynard.
2. FRA. BARTOLOMEO.—Holy Family. Ditto. Exchanged for drawings with Count Durazzo. The Imperial Ambassador.
3. ANDREA DEL SARTO.—Madonna and Child. Ditto. Sir P. Stephens.
4. TITIAN.—Christ giving the Blessing. From the Rauzzini collection. Earl of Darnley.
5. Idem.—Pope Julian the Second. From the Grimani collection.
6. Idem.—His own Portrait and Don Francesco del Mosaico (mentioned by Ridolfi), with Verses. Painted for the Rauzzini collection. Earl of Darnley.
7. Idem.—Venus and Cupid, in a Landscape. From the Lezzi collection. Earl of Darnley.
8. Idem.—A Magdalen. From the Pamfili. Empress of Russia.
9. Idem.—The Tribute Money. From the Pamfili. Earl of Darnley.
10. PAUL VERONESE.—Paul Veronese receiving the collo d'oro. Comr. Brett.
11. Idem.—Diana and Acteon. Empress of Russia.
12. PARIS BORDONE.—Flight into Egypt. Sir Philip Stephens.
13. J. BASSAN.—Nativity. Comr. Brett.
14. LEAN BASSAN.—Paradise. From the Grimani collection. Comr. Brett.

15. Julio Romano.—Battle of Constantine. Empress of Russia.
16. Tintoretto.—Crucifixion. Rev. Mr. Holwell Carr.
17. Titian.—Portrait of Charles Fifth (whole-length). Earl of Darnley.
18. Nich. Ranieri.—Magdalen (whole-length). Earl of Darnley.
19. Carlo Dolce.—Ecce Homo. Comr. Brett.
20. Rubens.—Christ bearing the Cross. Painted at Mantua. From Prince Carignan's collection at Turin.
21. Perini del Vaga.—Holy Family. Empress of Russia.
22. Baroccio.—Madonna and Child. Earl of Darnley.
23. Pietro di Campagnia.—Christ among the Doctors. Painted at the Doge Grimani's palace. A very celebrated picture. Richard Hart Davis, Esq.
24. Parmigiano.—Marriage of St. Catharine. Sir Philip Stephens.
25. Giorgioni.—David with the Head of Goliah. Gavin Hamilton.
26, 27, 28, 29.—Salvator.—Four Heads of Philosophers.
30. Idem.—Landscape, with Soldiers.
31. Julio Romano.—Cupid and Psyche. On marble. Comr. Brett.
32. An. Caracci.—Head of St. Francis. Comr. Brett.
33. Lud. Caracci.—Reposo. Sir Philip Stephens.
34. Rembrandt.—Rembrandt's Mistress. From Prince Carignan's collection at Turin. Lord Maynard: bought at his sale, and sold to Sir H. Mildmay.
35. Vandermeulen.—Battle in a Landscape. Comr. Brett.
36. Teniers.—Teniers' own Family. From Monsieur Tronchin's collection. Sir Philip Stephens.

37. Gerard Dow.—The little Philosopher. From Monsieur Tronchin's collection. Monsieur Salen.
38. Mieris.—Lucretia. Ditto. Monsieur Salen.
39. Vandyke.—Samson and Dalilah. From Prince Carignan's collection at Turin. Comr. Brett.
40. Leo. da Vinci.—Head of a Madonna. From the Pamfili. Sir Philip Stephens.
41. P. Veronese.—Mars and Venus. From the Orsetti collection. Comr. Brett.
42. Antonella de Messina.—Portrait of Giovanni Bellino.
43. Pietro Vecchio.—Lot and his Daughters. Earl of Darnley.
44. Teniers.—Le Roi Boit (engraved). Comr. Brett.
45. Wouvermans.—Horses drinking. Mr. Van Heythusen.
46. Caravaggio.—Gamesters and Gipsies. Empress of Russia.
47. Sasso Ferrato.—Madonna and Child. Comr. Brett.
48. Zuccarelli.—Adoration of the Magi. Sir Philip Stephens.
49. Guardi.—Bird's-eye View of all Venice. Composed and painted for Mr. Slade.
50. Jac. Bassan.—Woman in Adultery. Comr. Brett.
51. Canaletti.—St. Mark's Place Venice.
52. Guido Cagnacci.—Magdalen. Mr. Stevenson.
53. Francesso Bassan.—Good Samaritan. Sir Joshua Reynolds.
54. Guido.—Circumcision. Earl of Darnley.
55. Domenichino.—Triumph of David. From the Sagredo collection. Comr. Brett.
56. Procacini.—Venus and Cupid.

In the above collection, the Flemish and Dutch pictures were very fine; they came from the collection of the Prince Carignan at Turin, who had made a present of them to the famous physician, Tronchin, for inoculating with success the royal family of Sardinia; and Tronchin exchanged them with the Count Vitturi for pictures of the Italian masters.

Besides the above collection of pictures, Mr. Slade imported the famous collection of prints and drawings which he had from the Count Durazzo, the Imperial Ambassador at Venice, and a capital collection of gems, intaglios, and cameos, which he purchased from Vitturi, along with a complete series of gold and Greek medals of the greatest perfection. The late Duke of Marlborough offered 1200 guineas for three of the cameos only, which was refused. The gems were sold for £2500, and the Greek medals to Dr. Hunter and Sir Roger Gascoigne.

The author of these compilations cannot quit the subject of this collection without being permitted to offer some remarks on the character of the gentleman through whom the same was brought to this country, and to whom likewise this country is principally indebted for the Flemish part of the Orleans collection, because he views him as having exhibited an example of philoso-

phical patience and courage, which seldom falls to the lot of man, and of fortitude and unshaken cheerfulness under misfortune which would have done honour to an ancient Spartan.

Mr. Slade, born to fortune, receiving an education suitable to his rank in society, associating in his youth with the best company only, received as an English gentleman at the different courts of Europe which he visited, has, in the course of his life, not only suffered severe privations of physical faculties, but met with those reverses of fortune which, but for philosophical considerations, would have rendered life to most men insupportable, and yet his friends have ever found him that cheerful, intelligent, and polite man of the world which he exhibited in better days, and under more favourable circumstances.

The deafness which has so long affected Mr. Slade, and which has of late years so much increased, was occasioned by a *coup du soleil* received in driving in an open carriage through the Venetian states, in the month of August, and brought on one of those fevers which, caught in Italy at that season of the year, so frequently prove fatal.

The relinquishment of his situation under government, in consequence of prospects held out, which are explained in the letter above copied,

and his subsequent pecuniary misfortunes in following up a mercantile pursuit which promised great advantage to this country in case of its success, are all circumstances to be lamented in regard to any one, but more especially when they befall a man of excellent natural talents, and of elegant acquirements.

Mr. Slade, as a man of taste and spirit, and as one of those who set an example and led the way to the purchase of works of art of a high class, has done much for the country, as the various recitals in this volume have shown. He is now old, but enjoys good health; and the author of these sketches must be permitted to express his opinion, that it is the duty of a WISE AND LIBERAL GOVERNMENT to cast an eye on those individuals who have by their enterprise rendered important services to their country, especially in matters which regard the fine arts; not only because such matters are now viewed in their proper light, and engage the attention of all classes of the British nation, from the prince to the private individual, but because few men now exist who have any pretensions to say that their country has been enriched through their personal exertions by the importation of works of a *high class*, drawn from foreign countries, at the only period that such could be obtained: for it now

may be truly said, that the day has passed over for the further acquisition of such from abroad. We are now thrown upon our own resources, and what we may already possess; and the most important of these are those objects which were imported during the dangerous and eventful periods of war and revolution.

In the more common routine of affairs, men who have rendered important benefits to their country are rewarded with places, or with pensions,—and why should the fine arts be deemed unworthy of a similar consideration?—The author of these remarks is, however, confident that it is only necessary to call the attention of his majesty's government to the subject in order that proper notice may be taken of it.

APPENDIX.

A.

It had long been a matter of curiosity among amateurs of the works of Raphael to know what had become of the tapestries which were wrought at Arras, from the celebrated designs of that great master, known by the name of the *Cartoons*, and which were painted in distemper by order of Leo X. Six of these were discovered at Dresden a few years ago, in consequence of the Cardinal Albani having expressed his opinion to the painter Casanova that they must exist somewhere or other about that court; as from documents which existed at Rome it appeared that Leo X. had made a present of seven of these tapestries, out of twenty-two which had been wrought at Arras, to the Elector of Saxony.

In consequence of these suggestions, which Casanova stated in his public lectures, given at Dresden in 1814, the Baron de Racknitz, grand mareschal of the court, caused research to be made after these tapestries, and they were discovered rolled up in one of the garrets of the palace. Since that period, they have been cleaned with much care, and are now nearly as fresh and fine as

when they were first wrought. The seventh of the set, after the design painted by Raphael himself, could not be discovered; and the other fifteen, which had been executed after designs of the scholars of Raphael, it would appear, had been presented by Leo to other courts; five of which were sent to Vienna.

In Peacham's "Complete Gentleman," another set of these tapestries are stated to have been in the possession of Charles I. which had been presented to Henry VIII. This set, on the dispersion of the royal collection of pictures, &c. by order of the Parliament, in 1649, was purchased for Spain, where it is said they still exist. It is probable that duplicates were wrought at Arras from the original designs. Those at Dresden possess much of the spirit and character of the original designs, and appeared in excellent condition when the author of these sketches saw them in 1818.

B.

It must always be interesting to the connoisseur as well as the painter, to know something of the manner in which the great painters executed those works which have at all periods been regarded as the chefs-d'œuvre of art.

On the removal of many of the fine pictures from Italy to Paris, it was found, on inspection, that the painting in many of these was beginning to separate from the *impression*, or ground of the picture, and that it became absolutely necessary to have the same secured to prevent the total ruin of these magnificent works. Monsieur Hacquin of Paris, a most distinguished artist for his skill in remov-

ing ancient pictures from the canvas or panel on which they had been painted, was applied to by the directors of the French Museum to transfer several of those works to fresh canvas, which he executed with great ability and judgment; among others, the St. Peter martyr, of Titian, the St. Cecilia of Raphael, the Holy Family, by Raphael, where an angel scatters flowers, and many others of the first importance. Having succeeded so well in those which he did for the Museum, he was likewise employed by Monsieur Bonnemaison to transfer those capital pictures which are mentioned in this work at page 39 from their ancient panels to canvas; and as in the course of this operation he had an opportunity of seeing what was actually the first process of painting made use of in these compositions, so the author of these sketches requested him to state what were the appearances which presented themselves when he had removed the whole of the wood, and the greatest part of the white ground which received the impression of the picture, and on which the same had originally been painted.

All the pictures of that period were prepared with grounds composed of pipe-clay highly burned, and finely pounded, mixed with a proportion of chalk, and formed into a substance with boiled parchment, or the skins of fish. For the better understanding how this could be got at, it is necessary to explain, that when such an operation is about to be performed, the picture itself is covered with a very fine gauze, laid over it with a thin paste, so as perfectly to secure the paint itself. It is then turned face downwards, and the wood planed away until it arrives at

the ground or preparation on which the picture itself has been painted. This ground itself being, as already stated, of pipe-clay, is removed in various ways, according to its substance or quality; sometimes by liquids, sometimes by reducing it with pumice-stone or instruments, until there at last remains the thin shell of paint only which constitutes the picture, and which must again be secured by a glutinous application to a fresh canvas; after which the gauze and paste which have covered the front are carefully removed with lukewarm water cautiously and sparingly applied.

Mr. Hacquin mentioned, that in all the works of Raphael which he had transferred from the old panels to canvas, there appeared on the white ground of the picture a very fine but firm line in black crayon, or, what he termed *pierre d'Italie;* that this fine line, or first tracing of his subject, was afterwards strengthened with the pencil by a transparent brownish, or bistery colour, called by the French painters *stil du grain;* and that in some instances he had hatched in the shadows with a black crayon resembling the lines of an engraving, before he commenced any colour whatever on his picture. He then appeared to have passed a thin transparent glazing over this preparation, generally of a warm hue, somewhat like mummy, over which he painted his picture.

The following particulars of the appearance which several of these capital works presented are copied verbatim from Mr. Hacquin's own memoranda, which he was so obliging as to permit the author of these sketches to copy from his manuscripts.

LA STE. FAMILLE DE RAPHAEL—cydevant sur bois.

" Peinte sur une impression blanche, composeé de craie et blanc d'Espagne, delayés dans de la colle de parchemin.

" Avant de peindre sur ce fond blanc, il avait passé dessus un legér glaci de blanc et de jaune à l'huile. Sur ce glaci il a dessiné son sujet avec un crayon noir; puis, il a suivi ce trait avec un pinceau fin, trempé dans du stil de grain.

" Attendu de glaci dont j'ai parlé cy dessus, l'ebauche etait peu visible, mais assez cependant pour voir qu'en terminant le dessin de son tableau, Raphael a relevé des bras de l'ange qui repand des fleurs. Ce repentir etoit très visible, le double trait se remarquait aisément."

LA VIERGE AU DONATAIRE DE RAPHAEL—DITTE DA FOLIGNO—cydevant sur bois.

" La même impression qu'au precedent, mais sans glaci a l'huile dessus. Le trait fait au crayon noir, recouvert avec du stil de grain, et ebauché avec le plus grand soin. Cette ebauche sans aucun repentir presentait l'aspect d'un tableau termine."

LA STE. CECILE—cydevant sur bois.

" Le même procedé excepté cependant que l'Epée du St. Paul, la Buffet d'Orgue, et les instruments qui sont a terre, etoient tracé sur le fond, ou l'impression, avec un pointe de fer sans doute très acerée. Ce trait profonde-

ment gravé à exigé de ma part un travail et un attention particulière pour detacher l'impression d'avec l'ebauche très brillante de ton."

LA VIERGE ET STE. ELIZABETH—appartenant au Roi d'Espagne—sur bois.

" Dans l'ebauche de ce tableau, Raphael est sorti de sa manière accoutumée, non seulement il a dessiné au crayon noir, et recouvert le trait avec du stil du grain, mais il a fait des tranchures croiseés d'un ton roux assez vigoureux, pour donner les rondeurs au figures, ebauchées d'un ton gris, un peu carminé. Cette ebauche vu d'un peu loin, semblait être une estampe colorée."

LA VIERGE AU POISSON—sur bois—Roi d'Espagne.

" Le même procedé que pour le tableau de *Foligno*. Ebauche fraiche et soignée. Le trait au crayon noir recouvert avec du stil de grain au pinceau."

LE PORTEMENT DE CROIX—dit LE SPAZIMO—sur bois—appartenant au Roi d'Espagne.

" Le même procedé. Ebauche moins fraiche, un peu voilée, excepté la tête du Christ, et celle de la Vierge, qui pouvoient être consideré comme terminées."

ST. PIERRE MARTYRE DE TITIEN—cydevant sur bois.

" Peint sur une impression blanche, recouverte légère-

ment d'un glaci à l'huile, d'un ton roux. Le trait n'est pas faite avec un crayon, mais avec un pinceau trempé dans du cinabre. L'ebauche peu visible. Le trait fait avec incertitude, ce que l'on pouvoit juger par les reprises qui existent l'une a côté de l'autre. Cette incertitude de trait se remarquoit particulièrement dans les mains et les pieds du soldat, prêt de frapper le saint."

This picture is here introduced to follow up the information rendered by Monsieur Hacquin, although at page 118 of the work, it is stated to be given in the appendix under the letter E.

TITIEN—PORTRAIT DE FEMME—sur bois.

" Celui-cy etoit peint sur une impression blanche, recouverte légèrement d'un ton gris clair. Le trait fait si finement que j'imagine qu'il a employé le bec d'une plume,—point recouvert au pinceau—un peu d'incertitude de dessin, comme dans le précédent. Ebauche légère peu colorée, faite avec la plus grande facilité."

By these curious documents, which must be highly interesting to every lover of art, the mode which Raphael and Titian adopted in the commencement of their pictures is as completely disclosed as if these leading artists had been actually seen to paint them; and they are the more interesting, as the pictures above referred to are the chefs-d'œuvre of these great masters, and are therefore likely to have had every care bestowed on them during their whole progress.

It is well known that the great masters of the Roman and Florentine schools always adopted the mode of de-

signing their subjects in crayon, which they afterwards strengthened with the pencil before they began to paint their pictures; but it has been equally asserted that the Venetian masters never used this mode, but trusted to the suavity of their penciling, and fine natural colouring, to make out the necessary contours. This last remark has been found to be partly true, and partly not so, from the observations which Monsieur Hacquin has had the opportunity of making on the works of Titian and other Venetian masters. By these masters the black crayon has seldom been used, but in its place a pencil generally dipped in red lead or carmine, for the purpose of tracing a design, as in the case of the St. Peter Martyr, and it also appears that their white chalk grounds were often covered with a clear purply gray, previous to tracing any design with the pencil, while at other times they were lightly glazed over with a reddish-brown colour in oil, which was likewise used by Rubens and by Rembrandt, in the first preparations for commencing their pictures.

Mr. Hacquin mentioned that Rubens sometimes appears to have used red crayon lines for tracing his subject previous to beginning his picture, but more generally the grounds of his pictures denote that he had commenced them with his pencil in hand, and made use of a finished study only, while his fire, his rapidity, and confidence in his own strength, would not permit him to use the more precise and studious details of his art. Hence those errors into which he has often fallen; having satisfied himself too much by generalizing forms, although it is well known that he could draw perfectly well, when he

chose to do so. The impression of the pictures which Rubens painted was sometimes prepared with white, sometimes with red; when the latter is the case, the secret of commencement is hid; but in those where he has painted on a white ground, and where Mr. Hacquin could discover the first markings of crayon, as of penciling, he has as often used the one mode as the other, sometimes tracing the drawing in crayon, sometimes beginning at once with the pencil. The first glazings of colour which the white impressions of his pictures show, are generally of a warm tint, thrown in with a very light hand, and great facility of penciling. These are seen even on the surface of some of his landscapes, never having thought it necessary to cover them a second time, but leaving them to form the ground of his subject.

Mr. Hacquin observed that Velasquez and Murillo have painted their pictures upon the red earthy preparations with which the Spanish canvas has almost uniformly been charged, and which hides their first process. Velasquez, who was aware of these red grounds rendering the shadows too opaque, has often introduced a light colour over them before he began to paint, so as that the ground which came in immediate contact with the picture should not destroy the transparency of his colours, which are always light and brilliant, especially in the flesh and in his skies and landscapes.

Claude Lorrain and Nicholas Poussin painted their pictures at a time when the use of wood was almost entirely given up by the schools of Italy; the grounds of their canvas were, however, various, sometimes red, sometimes white. The ground of the pictures painted

by Claude has more frequently been prepared with an impression of chalk or pipe-clay, as was used by the old masters; the consequence is, that the skies, distances, and delicate passages, remain as clear as the day when they were painted. The ground of a great many of the pictures painted by Poussin is on the contrary a dark brown, or red, prepared of a red earth, which in many instances has rendered the shadows opaque, and in some cases has even caused them to perish; an evil which is to be met with in many of the most beautiful and classical compositions of that master.

It is well known that before the introduction of oil into painting, the early masters made use of those materials in the composition or binding of their colours which time has had no effect in changing, and which remain as clear to this time as when they were first painted; and it has been a question with many, whether the introduction of oil into painting, with its disadvantages, has not produced more detriment than benefit to the art, owing to its changeable quality. It has been said that Claude was in possession of the secret of the old masters, for giving clearness and transparency to his pictures; and that he made use of it in his distances and middle grounds, until his pictures had arrived at a certain stage, when he blended them with oils, and finished with glazings. Others have said that his great clearness was attained by the use of water-colours up to a certain point; after which he made use of oil: be this as it may, true it is, that the pictures of Claude, while they possess the clearness of the early masters, are also subject to all that danger which attaches to the works of the old masters,

painted on absorbent grounds, where nothing is more prejudicial than the simple application of water being injudiciously applied for the sake of washing off the dirt or smoke; for here let it be explained, and it cannot be too often repeated to those who possess fine pictures, that any application of water to those pictures which are painted upon these chalk or absorbent grounds penetrates through the small crevices which may be in the paint, and often totally destroys the picture. If a picture is upon canvas, like many of the pictures of Claude and William Vandevelde, who also painted on this kind of preparations, it breaks into a thousand small lines or cracks;—if upon panel, like the pictures of Raphael, Andrea del Sarto, or Fra. Bartolomeo, it breaks up the paint by scaling it off in small points, of the size of a pin's head. In either case it is equally destructive. If the picture, again, is of the Spanish school, and is painted upon the red absorbent grounds on a rough canvas, water not only breaks the unity of its surface, but from the canvas being of a coarser texture than the pictures of Claude, or of William Vandevelde, it penetrates in a greater proportion, and scales it off frequently the breadth of a sixpence, especially in the dark shadows, or where the ground has not been sufficiently protected by embodied colours. At all times, and to all pictures, it is more or less dangerous, unless used with the greatest precaution, and then only it ought to be used by the means of a piece of thick buckskin leather well wrung out, and left just wet enough to slip lightly over the surface of the picture without dragging. In the case of some masters, as those above particularly named, the free

use of water may be regarded as next door to absolute destruction; and the warmer and drier the weather, the more active and dangerous is it in its operation. These hints the author does not hazard at random; he has seen instances where an Andrea del Sarto, a Claude, and a William Vandevelde were destroyed in the course of a few minutes by the injudicious use of simple water; and he will take an opportunity of entering more fully upon this subject, and other matters connected with it, in a treatise, containing fugitive remarks on the arts in general, and on the collections of this country in particular.

C.

PICTURES BY MURILLO, BELONGING TO THE MARECHAL SOULT, DUC DE DALMATIE.

These pictures formerly belonged to the city of Seville, and were acquired during the Peninsular war, at the period when Marechal Soult was Governor-general of Andalusia. They have always been esteemed the chefs-d'œuvre of the master, and they are certainly the most important of his great works.

They consist of eight pictures, four of which form a suite. The size of these four pictures is 8 feet by $7\frac{1}{2}$—French measure.

1. LE PARALITIQUE—CHRIST HEALING THE LAME IN THE TEMPLE.

This picture consists of five figures of the size of life,

and is composed in a grand and noble manner. The principal character is full of dignity and expression; and in point of sublimity of conception, is equal to the best works of Ludovico Caracci, while in colouring it surpasses any thing of the Bolognese school.

The middle space of the temple, and the distance, contain many figures about the proportions of those generally introduced in the compositions of Nicholas Poussin, and they possess all the fine drawing of that master. Various groups of figures are distributed with great taste and judgment, and with the most correct perspective, throughout the picture. The keeping and harmony of the whole composition are perfect, and it has always been esteemed by the best connoisseurs as one of the most important works in historical painting.

2. THE PRODIGAL SON RECEIVED BY HIS FATHER.

This is one of the richest compositions of the master.—It consists of nine figures of the natural size, painted with a power and brilliancy of colouring only to be found in the works of Murillo, who has united in this picture the splendor of the Flemish with the solidity and correctness of design of the Italian Schools. The figures are full of character, and each sustains his part. This picture is also a most important work of the master.

3. ABRAHAM RECEIVING THE ANGELS.

The composition of this picture is of great beauty.—It represents Abraham, who kneels, with extended arms, to

receive the three angels who come to visit him. He is attired in the eastern costume, his head elegantly dressed with a white turban, and the whole figure, which is most graceful and full of pathos, is certainly one of the finest and most expressive characters which exists in the whole art of painting.

The figures are of the natural size, and the picture itself is clear and brilliant.

4. THE ANGEL RELIEVING ST. PETER FROM PRISON.

This picture affords a fine example of the extent to which clair-obscure can be carried.—It is a piece of illumination founded on the principles of Correggio, and rivalling the magical effects of colour adopted by Rembrandt. Besides the two principal figures, some soldiers are seen asleep in the deep shades of the back ground, which, however, only serve as accessaries to the composition.

Regarding these four capital works, a variety of opinions exist as to their relative excellence, some giving the preference to our Saviour in the Temple, as being the more important subject,—others to the Prodigal Son, as being the fuller composition, and for its very rich and exquisite colouring; while the beautiful figure of Abraham in the third picture, secures the suffrages of many admirers. It may, however, with great truth be said of them generally, that no one can appreciate sufficiently the talents of this master, without having seen his works of this superlative class.

The other four pictures are likewise of the same high class, and are as follows:

5. THE VIRGIN SURROUNDED BY ANGELS—CALLED LA VIERGE DE LA CONCEPTION.

This picture, for its great beauty and extreme brilliancy, has been generally considered as the chef-d'œuvre of Murillo.—The Virgin is clothed in white, with a blue drapery thrown over the left shoulder; and is surrounded by groups of angels in the most playful and beautiful attitudes, painted with wonderful clearness and transparency. In painting this picture, the master has evidently had in contemplation to rival the best works of Correggio; and the quotation from Webb in his Treatise on the Beauties of Painting, as given in page 69 of this work, may be well applied to this magnificent picture.—The dimensions are $8\frac{1}{2}$ feet high, by 6 broad—French measure.

6. THE VIRGIN AND CHILD IN GLORY, SURROUNDED BY ANGELS.

This picture is of the same fine quality as the preceding, and the groups of boys are most beautiful. It possesses great brilliancy, and has a rich and powerful effect.

The upper part of the Virgin, with the child, was cut out of the picture while in Spain, and the space filled up with a copy of that part of the picture. The original part, however, can now be obtained, and restored to its proper place. The size of it is $7\frac{1}{2}$ feet high, by $5\frac{1}{2}$ wide.

7. THE NATIVITY OF THE VIRGIN—formerly in the Cathedral of Seville.

This picture has always possessed a very high reputation.—It is composed of many figures, and is painted on the principles and in the manner of Correggio's works. A broad mass of light is thrown across the picture, and produces a rich and brilliant effect; the shadows are very transparent, and are principally in demi-tint.

The figures in this picture are of the size of small life. —Its dimensions are 11 feet in length, by $6\frac{1}{2}$ high, the top being of an oblong form.

8. ST. ISIDORE—a character represented in adoration.

This picture has a powerful effect, and is painted in his best manner. It is said to be the portrait of an archbishop of Toledo.

The size is $6\frac{1}{2}$ feet high, by $4\frac{1}{2}$ wide.

A spirited offer of 20,000 louis-d'or of the present currency of France (400,000 francs) was made for the four first of these pictures, by an English gentleman, and communicated to the marechal by the author of this work.—If, therefore, a private individual, knowing the high value and consequence of these pictures, could make an offer of such importance as however has still been deemed inadequate to the value of these objects, of how much more importance must it be to the British public to secure these treasures while they are still attainable.

D.

LA COMMUNION DE ST. JEROME.

Parvenu à l'âge de 99 ans, et voyant approcher son heure dernière, S. Jérôme se fait apporter dans l'église de Bethléem, où il avait coutume de célébrer les saints mystères. Là, déposé au pied de l'autel, le vieillard moribond cherche à recueillir ses forces, pour recevoir à genoux le viatique; mais exténué par les macérations, l'âge et la maladie, elles ne peuvent suffire à ce dernier effort. Vainement s'efforce-t-il de lever les bras pour joindre ses mains tremblantes, le froid mortel a déjà saisi les extrémités; les muscles relâchés et les articulations roidies n'obéissent plus, ses bras restent immobiles, ses genoux ploient, et succombant sous son propre faix, son corps retombe en arrière. Dans cet état de faiblesse et d'agonie, le souffle de vie qui lui reste encore semble concentré tout entier dans ses yeux et sur ses lèvres, qui appelent le Sacrement après lequel il soupire, et que le Prêtre se dispose à lui administrer.

Celui-ci, revêtu des habits sacerdotaux du rit grec, s'avance vers le Saint pour le communier; d'une main il tient l'Hostie sur la patène, et de l'autre il se frappe la poitrine, en prononçant les paroles sacramentelles. Près de lui, le Diacre, debout, en dalmatique, porte le calice, prêt à le lui présenter, dès qu'il aura reçu l'Eucharistie; et sur le devant, le Sous-Diacre à genoux, tient en main le missel.

Les assistans prennent part à cette pieuse cérémonie; l'un soutient par derrière le vieillard défaillant, l'autre à

genoux, sur le devant, essuie les larmes que lui arrache sa situation. A sa gauche, Ste. Pauline se prosterne pour lui baiser les mains; tous paraissent émus de cette scene attendrissante. La composition est terminée, dans la partie supérieure, par un groupe d'Anges en adoration.

Ce Tableau, le plus célèbre qu'ait produit le Dominiquin, provient du maître autel de l'Eglise de S. Jérôme de la Charité, à Rome. Dégoûté du séjour de Rome, où il n'avait rencontré qu'injustices et désagrémens, et où il désespérait de trouver des occasions de faire valoir son talent, le Dominiquin avait formé la résolution de retourner à Bologne, sa patrie, pour s'y fixer, lorsqu'un Prêtre de S. Jérôme de la Charité, son ami, en lui procurant ce tableau, lui fit changer d'avis, et fixa pour longtems à Rome sa personne, ses talens et sa gloire. Il paraîtra incroyable, qu'un ouvrage de cette importance, auquel le Dominiquin employa autant de tems, d'étude et de soins, et que le Poussin cet appreciateur éclairé, mettait avec la Transfiguration de Raphaël, au rang des chefs-d'œuvre de la Peinture; il paraîtra incroyable qu'il n'ait été payé que cinquante écus, (250 liv.) tandis que ses rivaux faisaient si bien payer leurs ouvrages. Ce fut en 1614, que le Dominiquin termina son tableau, ainsi que le témoigne l'inscription suivante, qu'il a mise au bas du tableau:

DOM. ZAMPERIVS BONON. F. A. MDCXIV.

Il avait alors trente-trois ans.

Ne pouvant mordre l'ouvrage, l'envie s'attacha à l'Auteur, et l'accusa de plagiat. On prétendit que le Domini-

quin avait puisé l'idée de sa composition dans celle qu'Augustin Carrache avait précédemment executée aux Chartreux de Bologne. Lanfranc, jaloux de ses succès, accrédita cette opinion, et porta l'animosité jusqu'à dessiner le tableau d'Augustin, et le faire graver par François Perrier, son élève, pour mieux divulguer ce qu'il appelait *le larcin* du Dominiquin. Jusqu'à ce moment, les curieux n'avaient guères pu juger la question que sur les gravures qui ont été faites de ces deux compositions; mais aujourd'hui qu'elles se trouvent réunies dans le Musée, où celle d'Augustin Carrache est exposée vis-à-vis, sous le No. 709, ils peuvent comparer les tableaux mêmes, et prononcer.

E.

Vide ST. PETER MARTYR already given in this appendix, page 340.

F.

As a matter of some curiosity, the NOTICE prefixed to the first catalogue, which was published at the opening of the NATIONAL GALLERY of FRANCE when the treasures of art carried from Italy into that country as the spoils of war were first exhibited to public view in Paris, is here given.

Avertissement.

Après avoir mis en ordre, et disposé dans la galerie

d'Apollon, la collection nationale des Dessins, formé le Musée spécial de l'Ecole Française, et présenté successivement au Public, dans le grand Salon, les expositions des Tableaux conquis en Italie, et les productions des Artistes modernes; l'Administration du Musée central des Arts a eu la satisfaction d'ouvrir, le 18 Germinal an 7 (1799), la *grande Galerie de Peinture*, où elle avait fait placer les Tableaux de l'Ecole Française et ceux des Ecoles Flamande, Hollandaise et Allemande.

Depuis, elle a etabli le *Musée des Statues antiques*; et les importans travaux que cet Etablissement a exigés, ont momentanément suspendu l'exécution du désir qu'elle avait d'offrir les Tableaux de l'école d'Italie, peu de tems après l'ouverture de la première partie de la Galerie de Peinture. Une des causes qui retardèrent de même cette exposition, fut l'état de détérioration où se trouvaient les plus précieux Tableaux de cette Ecole à leur arrivée de l'Italie: ils demandaient de promptes réparations pour éviter une ruine totale; et l'Administration, conservatrice de ces objets précieux confiés à ses soins et à sa surveillance, a pensé que le seul moyen d'en faire jouir constamment le Public, était de les faire rétablir avant de les exposer, et elle s'en est occupée avec toute la prudence qu'exigeait une opération de cette importance.

Dans la seconde partie de la Galerie qui s'ouvre en ce moment, les Peintres, ceux d'Histoire, particulièrement, ont été rangés, ainsi que dans la première partie, suivant *l'ordre chronologique de leur naissance, et les Tableaux de chaque maître ont été réunis*, autant qu'il a été possible; cette méthode ayant l'avantage de faciliter la comparaison d'Ecole à Ecole, de Maître à Maître, et du Maître avec lui-même.

Quant à cette *Notice*, elle a été rédigée sur le même plan que celles déjà publiées.

L'Administration, pour sauver au Public l'inconvénient d'acquérir deux *Notices* pour l'explication des Tableaux de la même Galerie, l'a fait réunir à celle des Ecoles Française et Flamande, et elle a réservé pour le *Catalogue general et raisonné* qu'elle rédige, les notes historiques sur chacun de ces Tableaux, afin de maintenir la *Notice* qu'elle publie, à un prix modique, en faveur de la classe la moins fortunée.

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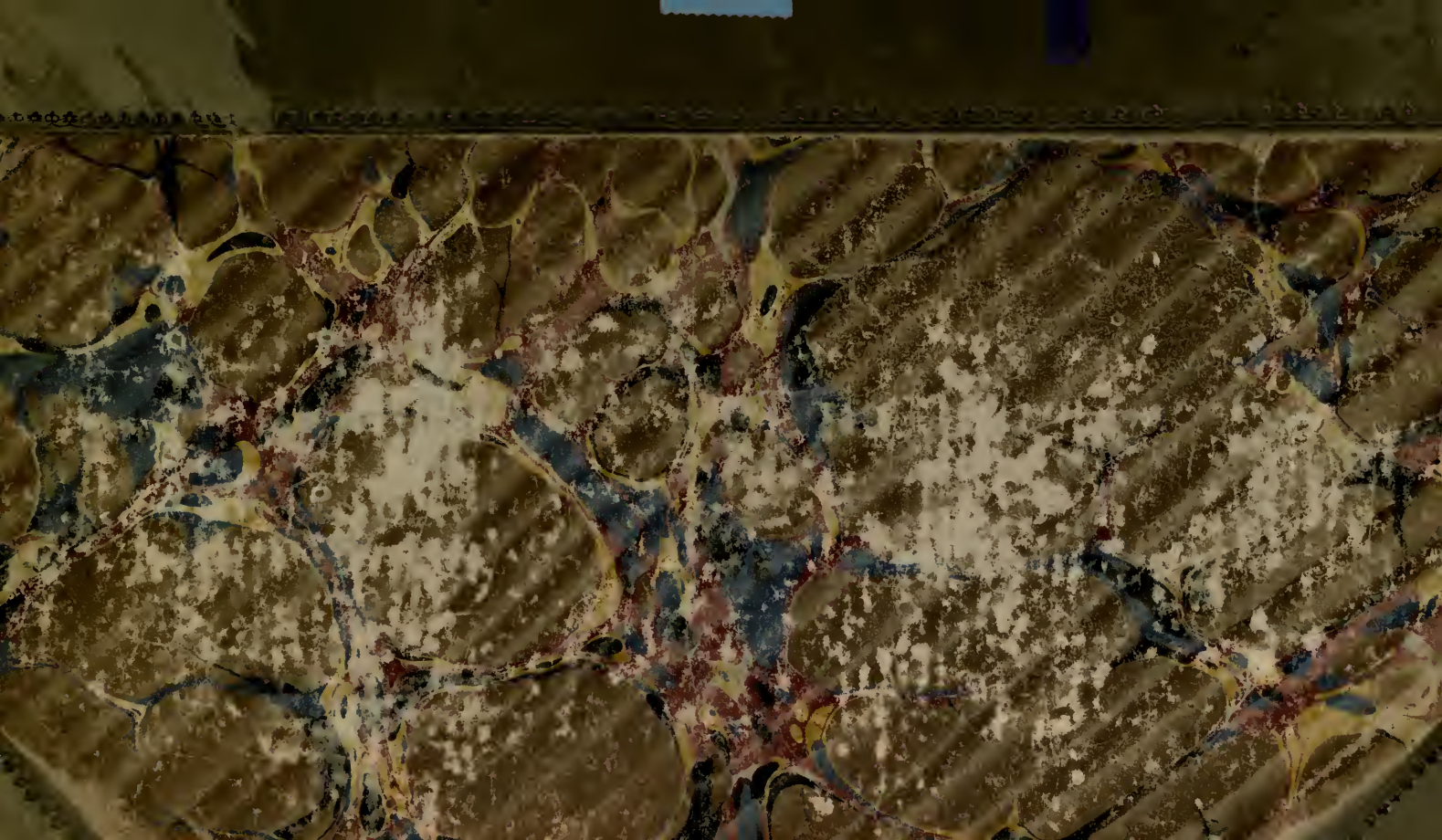
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